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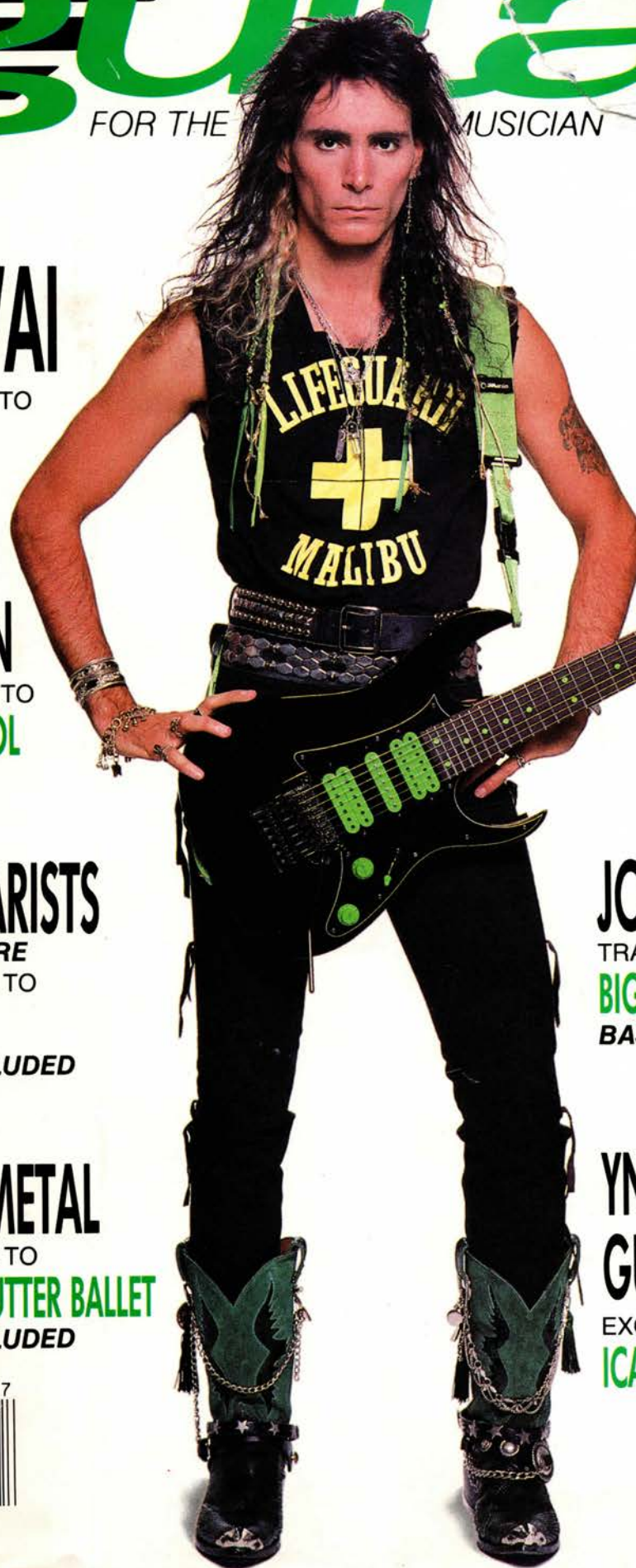
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Hot on the heels of last years ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining emotion laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.



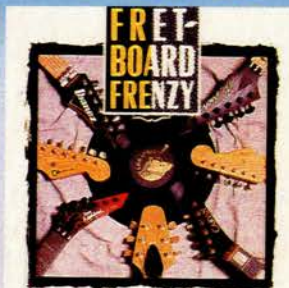
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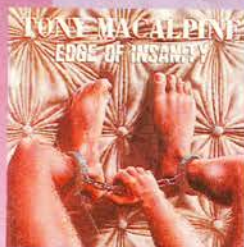
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Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



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Kiss SH-1035. As one half of the progressive guitar oriented group Cacophony, Marty Friedman has completed his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. A real eye-opener for those seeking something fresh and inventive.



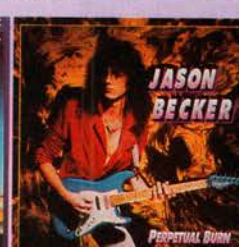
Greg Howe SH-1037.

This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Laden with adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.



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SH-1027. This new guitar hero's solo debut features stunning metal/classical instrumentals. Winner of Guitar Player Magazine's 1987 readers poll 'Best New Talent' award, Vinnie Moore's debut album features phenomenal guitar work supported by drummer Tommy Aldridge, bassist Andy West, and keyboardist Tony MacAlpine.



Jason Becker/Perpetual Burn

SH-1036. As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. Now, one year later, he's recorded a solo album that some feel has set new standards in progressive music.



Racer X/Live Extreme Volume

SH-1038. Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

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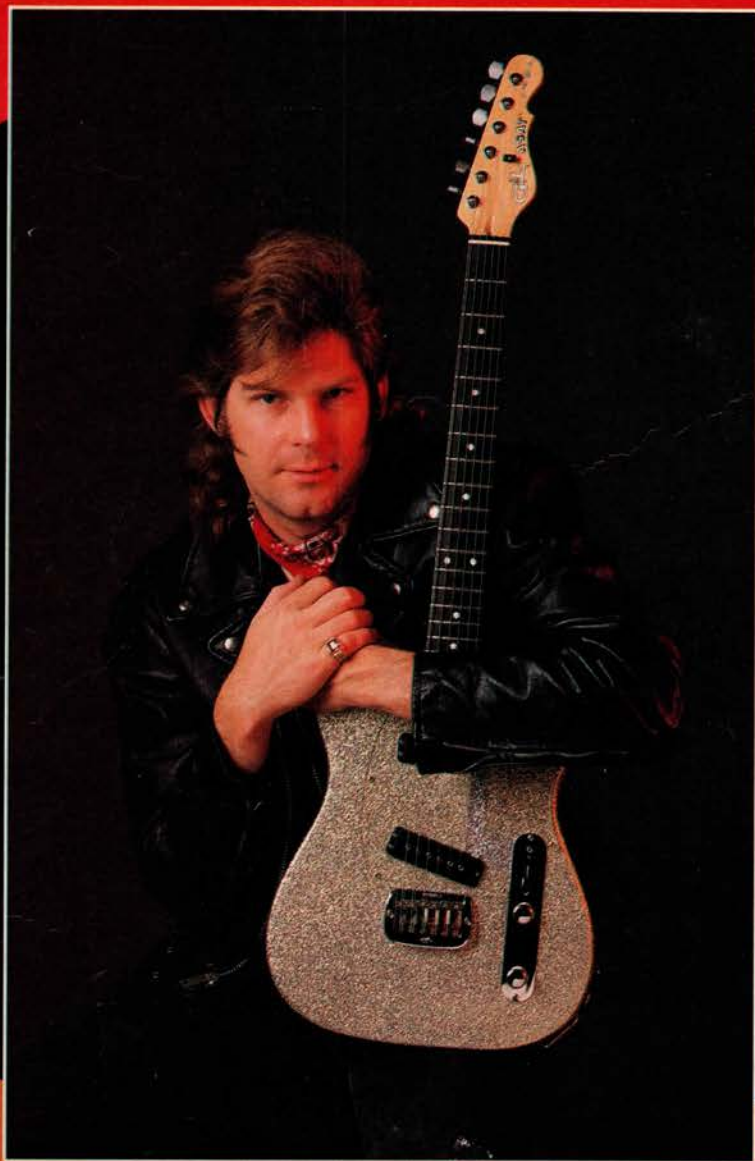
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MARCH, 1989
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DEPARTMENTS

LETTERS TO THE EDITORS IN THE LISTENING ROOM	4
Stryper	8
ROCK CLIMBING	
Jay Jay French	12
PERFORMANCE NOTES	29
GUITAR SECRETS	
Joe Satriani	34
ON TAP	
Jennifer Batten	41
SOUND FX <i>Miracle Man</i>	99
GUITAR QUESTIONS	114
THE VINYL SCORE	128
GIVEAWAY	132
BASS SECRETS	
Randy Coven	134
NEW PRODUCTS	136
ADVERTISER INDEX	138

THE CALL BOARD	140
THE CHARTS	142

FEATURES

JOHN FOGERTY	
By Pete Prown	14
THE CHURCH	
By Bruce Pollock	20
C.C. DEVILLE/POISON	
Interview by John Stix	54
ZAKK WYLDE/OZZY OSBOURNE	
Interview by John Stix	66
POSTER FEATURE	
JOHNNY WINTER	
By Andy Aledort	
Photo by Mark Weiss	73
ALLAN HOLDSWORTH	
Music Appreciation by Wolf Marshall	116

GUITAR AND BASS SHEET MUSIC

EXPLAINING TAB	30
REPTILE	
THE CHURCH	
Transcription by Kenn Chipkin	31
BAD MOON RISING	
CREEDENCE CLEARWATER REVIVAL	
Transcription by Kenn Chipkin	37
NOTHIN' BUT A GOOD TIME	
POISON	
Transcription by Andy Aledort	42
MIRACLE MAN	
OZZY OSBOURNE	
Transcription by Andy Aledort	91
ROCK 'N' ROLL HOOCHIE KOO	
JOHNNY WINTER	
Transcription by Andy Aledort	100

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LETTERS

Dear GUITAR,
When I first ordered your GUITAR Trax tapes, I wasn't sure what to expect. I knew I would be receiving an audio "companion" to the transcriptions I already had in your magazine. But still, I was a little uncertain. I decided to go for broke and order a year's worth of tapes (hoping that the quality of your magazine would extend itself to these instructional cassettes). I don't usually write letters to magazines, but I want to extend to you my gratitude and positive *elation* at the quality of these tapes! They are everything I could have hoped for. They are a studied and utterly thorough breakdown of the songs in your magazine—carefully and professionally executed. Wolf Marshall dispenses valuable instruction on theory, style and technique—and provides clear analysis of each of the transcribed songs. The tapes, apart from being strictly an audio explanation of each song, are also instrumental (no pun intended) in helping the guitarist further understand how the music is structured, and gives additional insight into aspects of musical phrasing, motifs, etc. Most importantly, this instruction takes the guitarist one step closer to discovering his/her own musi-

cal voice. Definitely a welcome supplement to your magazine. Keep up the good work.

Grant Dryden
Edmonton, Alberta
Canada

I am writing to voice my annoyance over Lawrence Payne's review of the Montrose/Holdsworth concert at the Palace. My problem with the article isn't its content. I attended the same show and basically felt the same as the reviewer. But I was pretty damned pissed over the term "fusion geeks" being applied to the students of the Guitar Institute of Technology. I am currently attending G.I.T. and the last time I looked in the mirror, I sure as hell didn't see a "fusion geek." Mr. Payne seems to share the same misconceptions as others who haven't the slightest idea what goes on here. There are Rock players (like myself), Jazz players, Fusion players, and people who play stuff that defies categorization, but not a geek in the whole lot. Some may be better than others, but I'd say that the vast majority of the students here would blow the makeup off many of the bands that frequent the pages of your magazine. Before Mr. Payne

spouts off any more about M.I., he should check out Mike Miller or Dan Gilbert (both are Fusion players who teach here) and find out how good good is. Better yet, ask Paul Gilbert (no relation to Dan).

Edward J. Rodriguez
Hollywood, CA

Lawrence Payne Replies:

It was and is never my intention to malign any person, school or form of music in my column. I write about music, and choose to review it, first and foremost, because I love music and musicians of many styles, regardless of social influence, level of skill or education. I apologize to anyone who may have taken offense at my remarks.

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IN THE LISTENING ROOM

With all the attention paid to Stryper's religious beliefs, it's easy to neglect guitarists Michael Sweet and Oz Fox as musicians. But their music speaks for itself; while Stryper's lyrics are blatant odes to the love of their lord, their music is right out of the Van Halen/Motley Crue School of Hard Rocks. In the Listening Room we confined our religious discussion to the guitar, from the devilish burn of Judas Priest to the saintly stature of Allan Holdsworth.

STRYPER

BY JOHN STIX

Rick Gould



1. "Hungry" from *Pride*, by White Lion/Atlantic

MICHAEL: The guitar player was good and I thought he could be real good. It sounded like a lot of what he played wasn't thought out. It was kind of thrown together. It's different from what I would hear and have somebody play if I were producing it. The structure, especially his solo, was kind of strange for what I'm into. He was a good tight rhythm player. He wasn't a loose player. The solo was just a little sporadic and choppy. I would have made it flow a little more. But he's a good guitar player.

OZ: I like the song. I couldn't understand what they were saying in the choruses. That's just production. I thought the singer was pretty good. I like the little guitar riff in the beginning. The guitar tone was a little weak. I like a brilliant guitar tone. That wasn't very brilliant. The playing was decent. The guitar solo was promising, but it never really gave you what you wanted.

That was White Lion.

MICHAEL: That was White Lion? I said to myself, it sounds like White Lion but no, it's not White Lion.

OZ: It sounded familiar to me, but I didn't know it. I thought the "Wait" solo was really good.

MICHAEL: I think the solo in "Wait" fit the song. It sounded thought out, like he wrote it. This sounds spontaneous. It doesn't flow quite the same.

2. "Rocking the Paradise" from *Paradise Theater*, by Styx/A&M

MICHAEL: That's "Paradise," by Styx. To be honest, I was a little let down. I love Styx. I grew up with Styx. I thought they were great for the time, superb for their time. They had a style. They were totally original with their backup vocals, their keyboard style, their song style. The minute you heard Styx on the radio you knew it was them.

OZ: My favorite all time Styx song was "Foolin' Yourself."

MICHAEL: That's one of my favorites. "Blue Collar Man" and "Come Sail Away" are among my favorites. I felt they had a fire with those songs and when you heard them they just burned. On *Paradise*, that fire had dwindled out.

OZ: The similarities that people tend to find with Dennis De Young and Michael Sweet are a certain nasal sound and vibrato that they both have. But they're different. Michael has a different type of energy to his voice. Background vocal wise, Styx would be part of an influence. A lot of our influence also comes from Journey. We were into Journey for a long time. As far as this one song, it just sounds to me like they lost it.

MICHAEL: As far as the solo on that, what can you put to that song? It fits the

song. I thought they had better guitar tones in the past.

OZ: I agree. It's dry and too basic. I felt it was too laid back. But laid back was okay for the song.

3. "Wasting My Time" from *Outrider*, by Jimmy Page/Geffen

MICHAEL: That's just real simple basic AC/DC like rock 'n' roll. It sounded like a young group from Sacramento. I don't listen to music that sounds similar to this. I'm not into that, personally.

OZ: Who was that? It was real dry, boring and dead sounding. I didn't like it. I'm not into that kind of music. It's hard for me to critique it. It's like a cross between AC/DC and some kind of southern rock. It's very dry—there's nothing to it. If there was something a little more outside of the basic A to E to D maybe it would be better.

MICHAEL: My favorite phrase to use is there's got to be a fire. When you put a record on you've got to hear the energy, feel the energy, and feel like you're there watching the band live and they're burning. I didn't get that out of this.

This is the return of Jimmy Page.

OZ: This does not compare to "The Song Remains the Same."

MICHAEL: Or "Kashmir." This song is not even close. If you play this alongside of another Page song from Led Zeppelin, it's night and day.

4. "Hell's Bells" from *Master Strokes*, by Bill Bruford (featuring Allan Holdsworth)/Editions EG

MICHAEL: Stuff like this is phenomenal because of all the changes and the way it's written out. The majority of the time the musicians are reading charts as they're playing it. Forget about it. Allan Holdsworth is one of our favorites. This is great. These guys are outstanding

OZ: This is musician's music. It's not pop. Most people who listen to this will go, 'What is this? I want to hear a catch. I want to hear a song.' But for musicians, this is the kind of stuff where people go, 'Wow, listen to these guys—they're killer.' Allan is a phenomenal guitarist. Every song he plays on is just amazing. It's his style. There is nothing more to say.

MICHAEL: There are so many changes in the song as far as the way it's structured. Most people couldn't sit and listen to this, get into it and go away humming it or singing it. It's not that type of a song. The world would rather hear a simple catchy melody. Everyone is shining in this song. It's not a guitar song, it's not a drum song. It's not a vocal song. It's everybody's song. They are all outstanding and they are all shining. I describe Holdsworth as water. He sounds like flowing water.

OZ: We're not technical. We don't know about modes or scales and names for them. But when you hear Allan Holdsworth play, as a musician you get this nice feeling. He is always playing so flowingly. When you hear Allan's style, like on the first U.K. album, his guitar sounded like a keyboard, and I didn't know what it was. The scales were incredibly fast. I saw the only U.K. concert in L.A. where Allan was playing. They were opening for Al DiMeola. I watched his fingers.

MICHAEL: Eddie Van Halen is the first to say he loves Allan Holdsworth. I hear a lot of Allan in Eddie. With us, the song "Always There for You" has a vibrato with the bar doing a very Allan Holdsworth-type trip.

5. "Hard as Iron" from *Ram It Down*, by Judas Priest/Columbia

MICHAEL: Though some people might read this and go, 'Oh my God,' Priest is another big influence on us. They are still an influence, meaning that we respect them and we grew up with them. They have a great sound. They have that fire and they still have it. This album reminds me a lot more of "Exciter" and the old days. They didn't wimp out, but they went through a phase where they were trying to get a little more commercial, which is cool. They still had an edge to them, but they're going back to what they used to be.

OZ: There is always that high energy sound that they have when they do this kind of song.

MICHAEL: We're not real into a lot of their lyrics. We don't personally follow that, but they have a great sound, good songs. The guitar players are great because they fit. You couldn't find any better guitar players to fit Judas Priest. They are the guitar players for Judas Priest. They are part of the chemistry.

OZ: They're pretty original, too. You can pretty much tell who's playing.

MICHAEL: Totally, and it's great because you don't hear Yngwie or Eddie Van Halen in their playing. They are themselves. Maybe they are not the greatest guitar players in the world as far as musicianship, and you might not listen to them and go, 'Wow, they blew me away.' But they're good. They're themselves. That makes them far better than most guitar players out there.

OZ: I love this song; it's hot. It's one of those double bass fast tempo "Grinder" type songs. That is good heavy metal music.

MICHAEL: I'm so used to metal like older Judas Priest, that a lot of the music out right now that they say is heavy metal is not heavy metal. It's punk or speed metal. This stuff is so much more melodic.

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BASEBALL

By Jay Jay French
(as told to Bruce Pollock)

Having played so many gigs, I'm always told by fans, "Man, I saw you at such and such a night and you were the best you ever were." I have a lot of personal highlights—two nights at Hammersmith Odeon, the Marquis date after we were signed was a highlight, Radio City in New York, Seattle on the Maiden tour...but there is only one night when time stood still; and if you never have one of those nights maybe you're in the wrong business.

We were playing our regular Thursday night at Speaks, in Port Chester, NY. There were maybe 1600 people in the club. That night there was a Dick Clark special on the 25th anniversary of rock 'n' roll, and I brought a TV into the dressing room, and we were sitting there watching it evolve from Buddy Holly, Elvis, Jerry Lee Lewis, through the Beatles, the Supremes. And the more we kept watching it, the more we were just

glued to the damn TV screen. I'll never forget it, and I have no idea why this one show should affect us the way it did, because we'd all seen retrospectives before. Soon the road crew comes in, the manager of the club comes in, "Hey, you guys are supposed to be on—what's a matter?" They ended it with Springsteen doing "Rosalita," and we didn't say a word, but we went on stage and we tore that club up so bad. I still get chills thinking about that night; there was blood on the walls. I was convinced that night, at that moment, on that stage, we were the best band in the world. Maybe not after, maybe not before, but that moment was the greatest moment of my life. It wasn't just another record-company guy telling me we were almost there, or another tape that was almost there. It was this ungodly communication that we had with our audience that night that said, "Don't give up. You are going to make it." I said to myself, "This is it. No one would get this feeling unless God wanted him to do it."

Like I said, it never happened again with that intensity, but I think every band probably has one story like that, and it's what makes you continue. As you get more confident, you walk on stage some

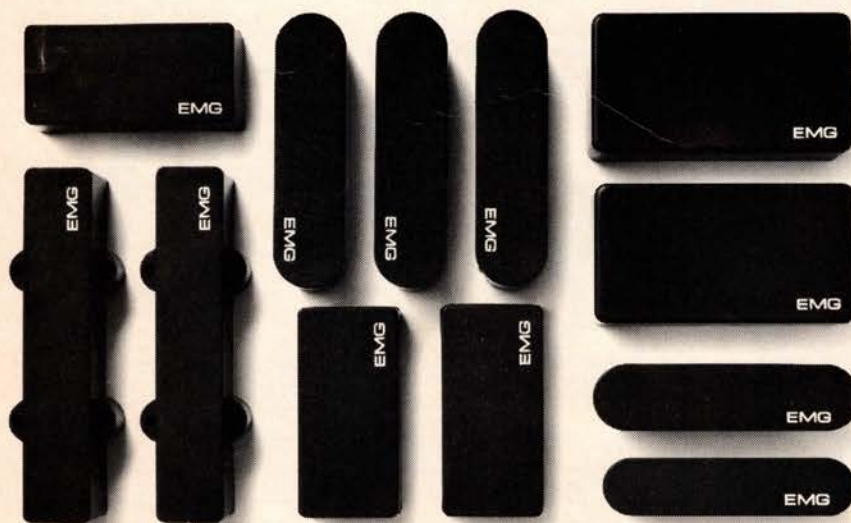
nights and you feel more muscular, you just all of a sudden feel like the power is pouring out of you, the tune is just ripping itself through your body, out of the speakers, out of the PA, blowing people away, and you haven't even broken a sweat yet. The night's just beginning and they're already going crazy, and you're just cruisin' in first gear. Then you move it up a notch, because by that time you know how to raise it up a notch. And you lay it out, and then put it into third, and then it's one of those nights, and the audience goes even crazier, and you're just blowing away, and you're just lookin' at yourself and you go "Gee, I am God!" And then you kick it into fourth, and the whole night's amazing.

That one night was a 10. There are other times when you think you're the best thing going and then the next night you wonder, what the hell, are we the same guys? You can't control that, but if you have enough nights under your belt you can chalk it up. Averaging it out is the way to go, but of course most people don't realize it. That's why the ups are so high and the downs are so devastating, because you live with the downs for so long. Baseball is a perfect analogy. If you have a bum night one night, you play the next day and you literally can pull yourself up. The everyday player will have ample opportunity to work himself out of a slump. With a rock 'n' roll band if you have a slump, fine, you go through it, and if you're working constantly, you work your way out of it and you eventually find your level.

I remember playing a weekend at a club in which Friday night was abysmal, and we were abysmal, and I thought my career was over. We played bad, we made bad mistakes, the crowd couldn't get into it at all. In fact, between sets people were going, "Rough night tonight." Usually you can pass a couple of bad E chords or D chords, and the audience doesn't know. It's when they do that you know you've had a bad night.

I was living in the city, and I couldn't sleep, and I remember going for a long walk in the park that night, analyzing the night, and analyzing how my career had just ended. I said, we'll never rebound from this. But we had to play Saturday night, and we had a great night. We were so uptight about the mistakes we'd made the night before that we were ultra-careful, and we played a conservative set, we just paced it a little differently. Our manager didn't tell us what to do, the club owner didn't tell us what to do,

Continued on Page 126



your pick...

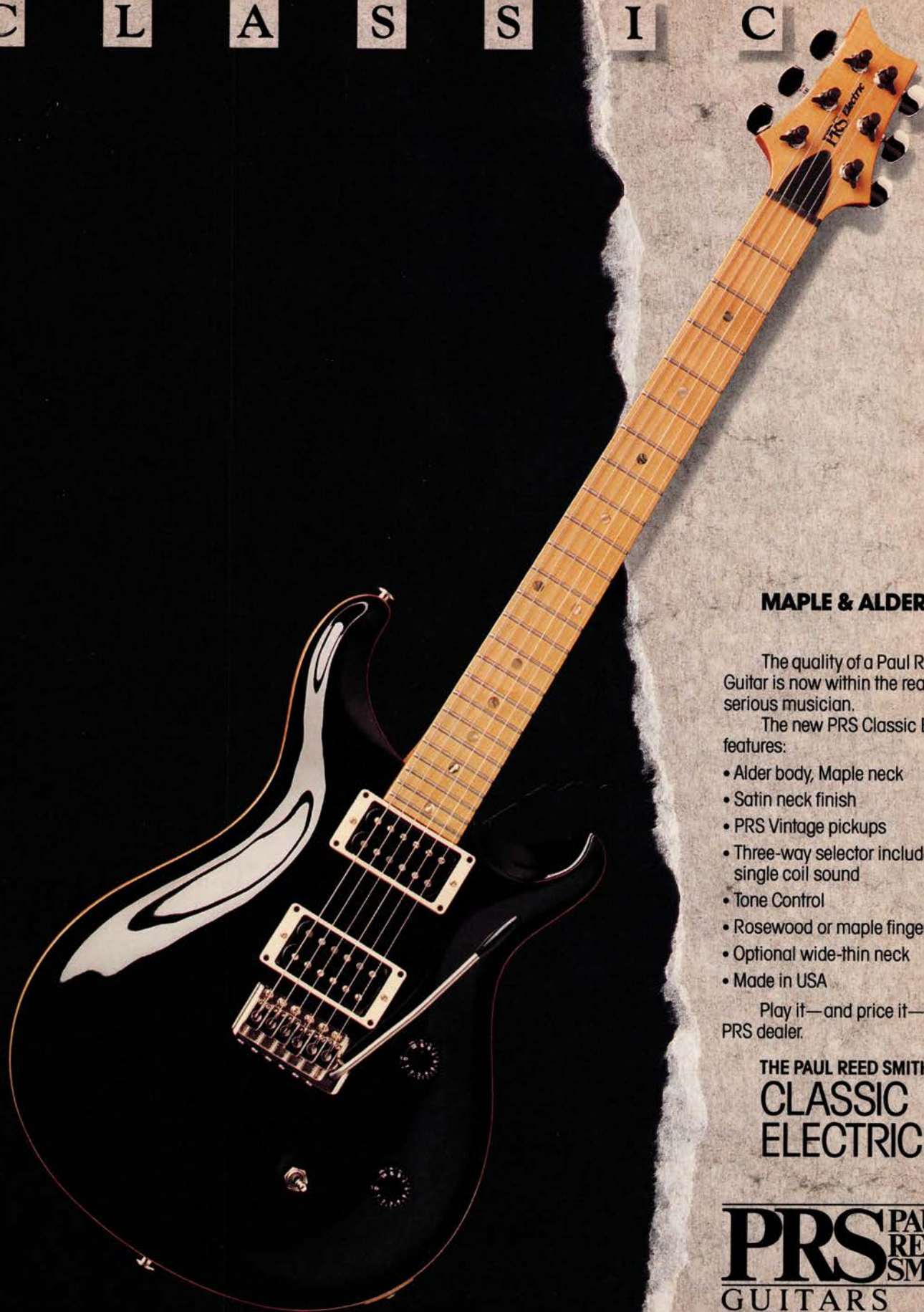
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CAREER REVIVAL

BY PETE PROWN

A black and white photograph showing a close-up of a person's hand holding the neck of a guitar. The hand is positioned on the fretboard, with fingers gripping the strings. The guitar neck is light-colored wood, contrasting with the dark background. The headstock of the guitar is visible at the top right of the frame.

Having recently been vindicated in court of the ludicrous charge of plagiarizing his own songs, John Fogerty is now nearly free of all the legal anchors have that tried to sink his career ever since the demise of Creedence Clearwater Revival. We welcome him off the defendant's bench and back in rock 'n' roll's starting lineup.

John Fogerty didn't garner the same sort of 60's guitar hero idolatry that Eric Clapton, Jeff Beck and Jimi Hendrix did, but that's likely because he was so good at doing everything else. The collection of pop music he's produced, both for himself and for his seminal late 60's band, Creedence Clearwater Revival, is as memorable for its restraint, simplicity and reverence for the roots of rock 'n' roll as for its energy. Like his compositional talents, the key to Fogerty's guitar style has always been versatility and the ability to make his parts fit the song. He's not an improvising jammer (though the early "Suzie Q" had a fairly long break) and, unlike early

Clapton or Beck, has never been into flash for flash sake. But, with taste and delicate understatement, Fogerty has been able to spice up his works with guitar parts that were as finely wrought and memorable as the hooks to his timeless pop singles like "Bad Moon Rising," "Down on the Corner," "Lookin' Out My Back Door" and "The Old Man Down the Road." Renowned as the singer, songwriter and originator of Creedence's unique "swamp-rock" sound, Fogerty albums like *Green River* or *Bayou Country*, made it clear to many that the man could play the guitar like an angel and sometimes like a demon, too. From beautifully simple lead licks

derived from the 50's rockabilly tradition to raunchy hard rock soloing, to the smooth rhythm work that he interwove with his brother Tom's strumming, Fogerty's fine guitarwork added an advanced degree of musicianship to his already large list of talents.

Yet there were more paradoxes to Creedence Clearwater Revival and their rise to fame than John Fogerty's chameleonic guitar skills. For example, aside from the fact that CCR came out of the same San Francisco acid-rock scene that yielded the Grateful Dead and the Jefferson Airplane, they had absolutely nothing to do with psychedelic rock. While late 60's bands like the Dead and Quicksilver Messenger Service jammed away with kaleidoscopic light shows, half-hour guitar solos and lyrics steeped in garbled cosmic poetry, Creedence played tight, three-minute pop songs with catchy hooks, easy-to-remember words and a jumping rock 'n' roll beat. No light show, no prolonged jam sessions, no love beads, just no-frills rock 'n' roll that paid reverent tribute to rockabilly, the Memphis sound, country, r'n'b and early rock 'n' roll, not to mention the swampy sound of the blues.

CCR originated in the San Francisco suburb of El Cerrito, where the four—Fogerty, his rhythm guitar-playing brother Tom, drummer Doug Clifford and bassist Stu Cook—first got together as a high school rock 'n' roll group called the Blue Velvets. In 1964, they signed a record contract with the local Fantasy label and over the next few years, released several singles under the name the Golliwogs. In late 1967, they changed their name to Creedence Clearwater Revival and the following year put out their first Fantasy album. The single from this debut, "Suzie Q" (a remake of rockabilly singer Dale Hawkins' 1957 hit), was moderately successful, as was the album, but it was their second record, 1969's *Bayou Country*, that produced their first major hit, "Proud Mary," and paved the way for a string of golden singles that included "Green River," "Travelin' Band," "Who'll Stop the Rain," "Born on the Bayou," "Up Around the Bend" and "Sweet Hitch Hiker."

Soon though, John Fogerty's musical domination of the group began to cause friction with the other members, and in 1971, Tom Fogerty left the band, a move that was the beginning of the end for Creedence Clearwater Revival. After touring as a trio and suffering a severe decline in song material (particularly highlighted on their dismal last Lp, *Mardi Gras*), they finally broke up in 1972.

Fogerty's expressive lead guitar work, much of which was performed on a Rickenbacker 325, a Gibson ES-175

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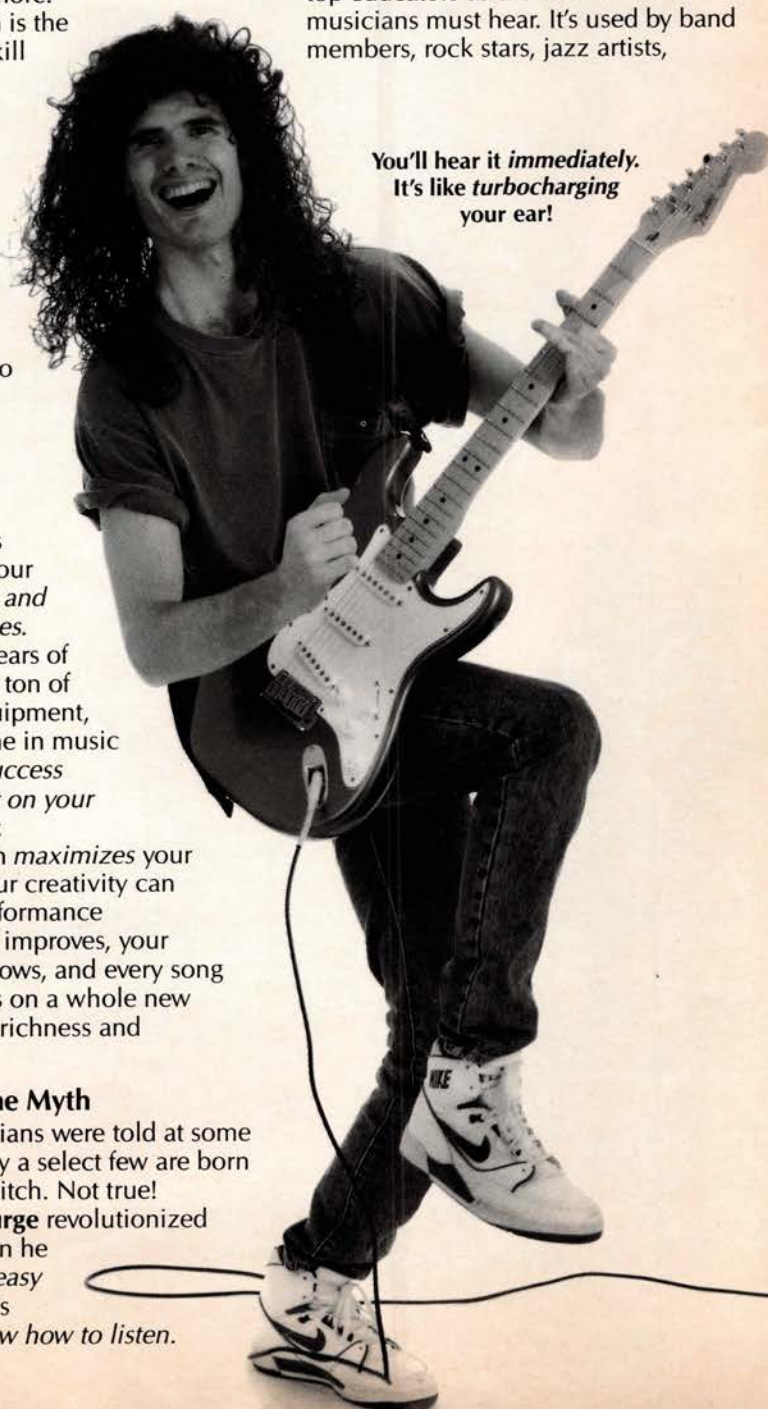
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The Church

BY BRUCE POLLOCK

In the debate raging these days in the guitarist community over whether the guitar is an instrument to be studied, mastered and conquered, with all the aid and comfort teachers and technology can provide, or if it is, instead, better to learn it all spontaneously, by touch and feel and ear, Marty Willson-Piper, of the Church, makes no secret about which side he's on. "As far as I'm concerned," he says, "I don't think being technical has got anything to do with innovation in guitar. I think that a lot of the best ideas I've ever had came from not knowing anything—ANYTHING—about the guitar. I see my guitar as more of an emotional extension than a physical one, and I think that's the difference between me and a lot of technicians. The physical side of me is when I'm running around the stage knocking microphones over, jumping about. The actual guitar thing isn't a physical thing at all. Guitar's about a different kind of expression. If I wanted to be technical, I'd play piano."

What makes the Church a special congregation of musicians, however, is the presence on the other side of the stage, of co-lead guitarist, Peter Dinklage. "Peter is more of a technician than I am," admits Marty. "He knows the scales and all that stuff. But that's the two extremes within the band that make it good."

While Willson-Piper is the more flamboyant of the two, taking the stage in a Jimmy Page crouch, with a flourish of bent notes, Koppes is the stately one, tall and reserved, the least likely member of the band to jump an amplifier. "It's a weird thing," Peter says, "the relationships in the band. Like the conversations you overhear at different tables in a bar, different combinations of people create different atmospheres. That's why the Church is together, basically, because we happen to be four personalities creating music that we don't find in ourselves individually." What he and his guitar partner share is the same basic goal for the music. "I think Marty and I see ourselves painting this great canvas together, and someone leaves a spot, so you go there, and you either put in a light or a dark to counterpoint something that might be happening somewhere else on the canvas."

To facilitate the Church's multi-layered, post-acid vision, Koppes, for one, is not afraid to utilize technology's test kitchen. "I always wondered why records in studios sound better than what some bands sound like live. You hear a record and they sound great; you hear them live and they have these rotten, plunky, Fender Twin Reverb/Gibson-plugged-straight-in type setups, which are obviously very dry, boring and amateurish. After producing a couple of records, and experimenting in my own studio, I realized that it's all a matter of delays and ambiences that you create artificially. And so I do the same thing: I'm using very much of a studio approach to live sounds, with stereo amps and quite a lot of series delays. These days a lot of people use a lot of effects; I just bastardize the equipment that's around, like the reverb unit. It's more live—no direct, only reverb, with a very long delay so it sounds a bit like a keyboard

Johnny Olson / Retna



wash coming from underneath, which takes away the necessity to always have an attack mode, which is a problem with guitars. So, I've got these series delays built up, which means I can hit a note and it can play rhythm, one strike through a couple bars—which gives me more of a strident sound in my playing style, which I like."

Even Willson-Piper has learned to stop worrying and love the studio, to a degree. "There are certain things I do, I suppose, that might add to my sound," he notes. "I tend to have a loud sound, but it's not distorted, it's very clear. With a Rick 12 you can't let it all fade into nothing, so I do a lot of aggressive leads with a distortion pedal, which is probably a thing one wouldn't usually do, because it's a 12-string. Whenever people have a go on it, when I'm at a gig or something, they always approach it completely the wrong way. They play it like it's a lead guitar, and try to play scales on it. That's not what it's for. I play Rickenbackers because they're not easy to

play, because being a technician on them doesn't mean anything, 'cause they're the kind of guitar that demands a different approach. They demand a more interesting approach. They demand that you do something. The Rickenbacker 12-string has made me into the guitarist I am, because I didn't follow those obvious angles down it. I used to play Strats on stage and whatever I wanted to do, I could do. But then again, I'd sound like everybody else. I bought a Roland GP8 because somebody told me it was the best effects rack in the known universe. I've had it for 18 months, and I've never used it. I'm not interested. As soon as I plug it in, it sounds like everybody else. When I plug my Rickenbacker into my stereo box, between my old worn out, broken-down, analog Ibanez effects unit, you know what it

sounds like? Me."

Marty was virtually raised on Rickenbackers. "My first electric guitar was a Rickenbacker when I was 14. My brother was a cabaret musician, and a guy in his band was selling it and my dad bought it from him and gave it to me. It was a 60's Rickenbacker with a tremolo bar. It was a beautiful guitar, and I fell in love with Rickenbackers right away. But I did end up buying a Strat in my early 20s, because I didn't think the Rickenbacker was flexible enough for the things I wanted to do. But when I joined the Church, someone from the publishing company told me he was going to America and did I want him to bring me back a Rickenbacker. I said great. In the studio I'd used a Burns 12-string on a couple of songs and it sounded really wonderful. So he went off to America and came back with the Rickenbacker 12-string and said, 'Here you are,' took it off my advance, and gave me this guitar. I remember the first day I got it, I couldn't keep it in tune, and it sounded bloody awful. Now, a 12-string is my main guitar; I play it 80% of the time. I play a six-string Rickenbacker on three songs—the rest is 12-string."

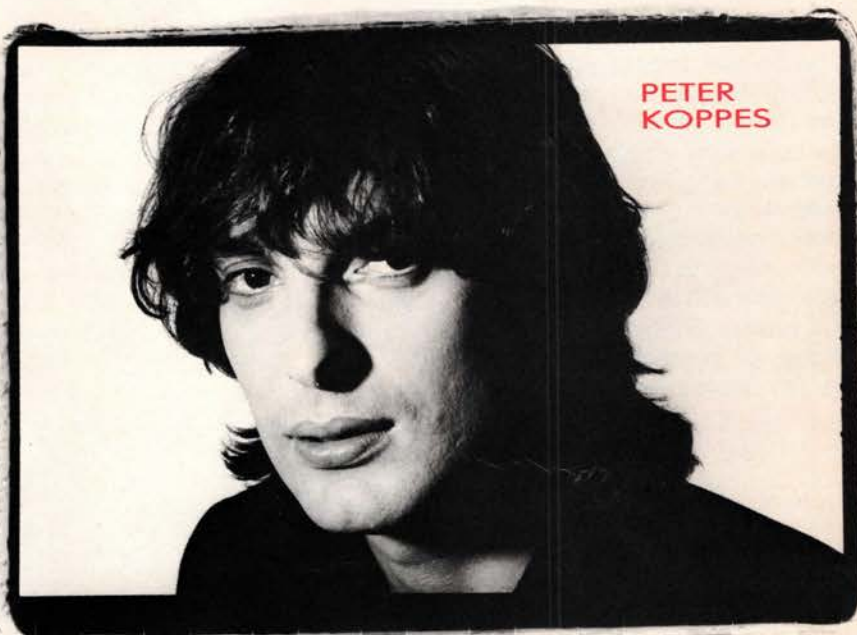
Along with their swirling, guitar-driven sound, and post-hippie personas, perhaps this is where all those Church as the Byrds-incarnate rumors started. Willson-Piper took pains to refute them. "I'm a kind of a multi-influenced person," he says. "I've never been very much into one area. I tend to listen to what's going on in every area, and try to put in my own ideas about what guitar should be. But here I am, I play Rickenbacker 12-strings mainly, and Roger McGuinn's got absolutely nothing to do with anything I ever did. The only song I'd ever heard him play a Rickenbacker on was 'Mr. Tambourine Man.' He had absolutely no influence on me whatsoever; the Rickenbacker thing was purely my own desire and design. The only connection is that I play a Rickenbacker; it happens to be a 12-string, and the band writes melodic songs. Our vocal style is completely different, the guitar style is completely different. I play a sort of driven-sounding guitar, whereas McGuinn was playing a really sweet-sounding guitar. It wasn't really sustained; it didn't have a growl in it. It was just sort of ringing."

Koppes is more explicit in naming his influences. "Obviously every musician is influenced by everything that he likes," he explains. "I have a few guitarists who have influenced me, Hendrix being at the top of the list, of course, not just for his technique, because he wasn't even aware of his own technique, but just for his passion, that he was able to soar musically and take everybody else with

him. Probably Ritchie Blackmore is another one of my favorites, for his innovations, like the violin technique, and his dark chord progressions and harpsichord approach toward guitar. Jimmy Page, of course, for his ability to play acoustic guitar and slide as well as his lead guitar technique. He was a good creator of songs. David Gilmour is a great stylist and some people have compared me with him, which I always thought surprising, because although they might be right, he was never really

me. I don't want to have them be disappointed if I don't burn my guitar in front of them every night. I just want to be a creator on the guitar. I prefer a certain amount of experimentation in every song. I might stumble upon something one night, and go searching for it again. Sometimes I don't find it, sometimes it takes months, sometimes I forget about it, and then suddenly it pops back again, because I didn't try so hard."

The Church started their long ascent into American consciousness in Sydney,



Caroline Greystock

"I don't like to place my image or reputation on being a lead player."

a strong influence on me. I think his guitar work is inspired, but technically I don't like so much fuzz box in my sound, because I think the best guitarists are guys who have so much sustain it should've come out with distortion, but it was clean. I never understood how Blackmore and Hendrix got those clean sounds without the distortion sounding out. I've got a hell of a lot of respect for Brian May. I find his experimentations exciting. He can make his guitar sound like an orchestra. Neil Young is a guitarist with bad technique but great feel. Lindsay Buckingham, from Fleetwood Mac, is highly experimental and very underrated as a guitarist. He gets great feel, but he also builds up tension in a way I've never heard other guitarists do. I recognize parallels in our styles."

Yet Koppes, too, prefers to eschew the lead player mold. "I've always loved lead players," he says. "I'm sensitive to the fact that they're an old fashioned breed, and yet I like playing a good lead. But I don't like to place my image or reputation on being a lead player. I don't like people expecting that from

Australia, where one of the local bands thrashing around the turf in those days was AC/DC. "I remember the first time I saw them," Koppes, a Sydney native, recalls. "For the first half hour, I was stunned, just like everybody else in the audience, just mesmerized—this guy's just like a stranded cockroach on it's back, skidding around on stage, and then he climbs up on an amplifier and jumps off. It was just a frenetic chaos, and yet the music was intensely powerful. It was really exciting for half an hour, and after that you were waiting for him to pull a new trick out of the bag."

Very shortly after Koppes and bassist/songwriter Steve Kilbey originated the Church back in 1980, they were doing eight gigs a week. "Playing the gigs made us feel like a band," he says. And as a band they went through their trials by fire to develop their raw ringing experimentations into the powerfully cohesive sound they have on stage today. Through nine years and six albums they fought to build an American base that eluded them until "Under the Milky Way" crashed the Top 20 last year, bringing

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new audiences into the arena. "Having healthy applause after every song, you get a certain energy level straightaway that you can work beyond, which is great," Koppes acknowledges. "But when you're fighting for your existence in front of people who are unfamiliar with your music, that can be exciting too, to win them over."

The best way to win over an audience, Koppes concedes, is not to think about it too much. "You try to learn from experience, of course," he says, "but more often than not, there are too many elements involved to know what makes one gig exceptional and another not. There might be a lot of people in the

audience who are not really familiar with your work. There are fans coming to see you who expect something, and other people who don't understand what you're doing. So, basically, you take whatever opportunity you can to enjoy yourself, regardless of what the audience is doing. Sometimes you just can't find your sound, but the audience seems to like it, so you just play your gig, and the audience goes completely mad, and you scratch your head, thinking, "Why bother trying if it's that easy?" Generally, you don't notice too much about what each other is doing, apart from the drummer. The drummer's the link between everybody. He notices if

someone's missing beats or out of tune, or something like that, but, generally, as a musician, you probably realize what you're trying to accomplish, even if somebody in your own band doesn't exactly know what you might be trying to do each time."

Marty Willson-Piper's perspective is slightly left of down under. "I'm from Liverpool," he explains, "and I can deal with the ups and downs of anything. It's because I'm not scared of making mistakes, 'cause if I do, I don't care. It's an attitude toward everything. Humility. Make a mistake, get on with doing it better next time. To me, music has to have room for error, otherwise it doesn't go anywhere. Why should anyone try to perfect music? Sometimes I sort of throw my guitar in the air and don't bother catching it. Sometimes I break things, and sometimes I delicately execute a beautifully melodic arpeggio. Sometimes I kick my microphone, and throw my guitar across the stage all night. Some nights I just stand there and go into a dreamworld. The reason I don't care if I make mistakes or anything, or care what anybody says or thinks, is because for years everybody told us we were no good, and for years we didn't get any encores, so anything we do now is a complete bonus."

A couple of years ago, before the Church's new visibility, each of the instrumentalists (Koppes, Willson-Piper and Kilbey) began to work on their own solo Lps. For all, it was a needed release in a time when things seemed to be heading nowhere. For Willson-Piper, his latest solo work gave him the opportunity to test his fearlessness in a new setting. Taking off during a break in the American tour, Marty performed a mini-tour of his own as an acoustic singer/songwriter, backed by a mere second guitar. "I'm not the kind to hide behind the volume of an amplifier," he says. "I have faith in the songs that I write, the lyrics that I write, and that's all you need, really. I knew that there'd be people there who'd like it, and they did."

Still, it was quite different than the rock 'n' roll road the Church traveled. "Well, going onstage and doing an American tour by myself with an acoustic guitar, I mean, anything that happened would have been a surprise—if they clapped, jumped, or stood on their heads—'cause I didn't know what to expect," he admits. "The first four or five of the gigs I was just trying to find out how I should do this. You know, I just did it with a friend of mine. I went to London, rehearsed for three days, then gave him the tape, then he came to America, jet-lagged out of his head, and we spent a day rehearsing. Then, just before the tour started, I had my guitar stolen, and

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THE CHURCH

I had to borrow another Rickenbacker to get it all together. Then we had to be our own roadies, drive, string our own guitars. I came from being on the road with a packaged tour, 39 crew members and 45 articulated trucks—hotels, sold-out shows of three to four thousand people. Then suddenly I was sitting in the back of the car stringing the guitar... but then again, I'm from Liverpool, so it took about five minutes to get used to that. But it was horrible from that point of view. I want to have a guy sitting there stringing my guitars, helping me out if the pedal gets stuck on the stage, or my microphone starts to slip. I hated not having that. Happily, I got a really good reaction, good turnout, got an encore every night. I liked the opportunity to be intimate with people, too. I mean, I've learned from it, and will progress somewhere else from it."

Entitled *Art Attack*, the album was done largely with a Takamine acoustic 12-string guitar. "One of the songs was from 1982, one of the songs I wrote while I was sitting in the studio. One of the songs I perceived while I was walking down the street. There's a song

song"—"which ones don't you like?" "Ah, you know, the poppy ones." Perfect. The album is diverse musically and lyrically—it's pop, it's experimental, it's sung in foreign languages and English; there's short songs, long songs. It's got performance poetry on it, a political song, a big ballad country song, a kind of electric drum song. As long as the Church exists, I'll be playing guitar in it, co-writing the songs, singing one here and there. I'll also be writing songs for whoever wants them, whoever's interested, and I'm also going to be doing my solo stuff. I'm going to make as many records as I can with as many people as I can; that's what I do."

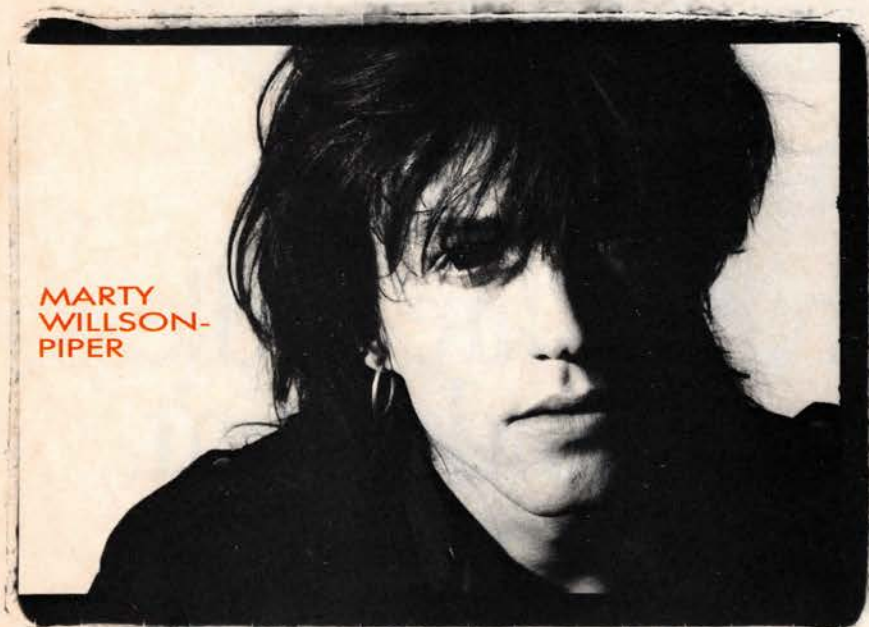
In Koppes' solo work, *Manchild and Myth*, his experimental nature was allowed a freer reign than in the Church, which, despite its predilection for the odd psychedelic jam session, is actually more of a fine-tuned and highly-structured song machine. "I get as much of a kick, if not more, out of catching something musical on a record or tape," says Koppes. "That's the most exciting thing, the conception, writing it, and having it down on tape." This pleasure has its

and then you look back on it and say, "Wow, I didn't realize how ambiguously beautiful and prophetic it was," and you see truisms that come out of your subconscious mind.

Best of all, doing solo work allows Koppes to stay as long as he likes in his home studio, where experiments can occur at any time. "Necessity is the mother of invention," he says. "You might do something in the studio and need to duplicate it live somehow. I found out I could use a tape loop by experimenting with that piece of equipment that I had in the studio. Since then we've gone in and done recording and now that I can build up these things on a tape loop, I've started actually counterpointing some rhythms with this tape loop full of noises. You just build and build until you've got this complete tape loop of wild noise—then you just whack that in and whack it out, with a second of time lapse every two bars as an introduction, and it's got this dramatic, kind of symphonic, effect."

But no more dramatic than the Church's success on the concert circuit in 1988, after a bunch of critically-acclaimed, all but invisible Lps (all five of which have been recently re-released here on their current label, Arista). But if "Under the Milky Way" brought them the wider audience all bands crave, it's "Reptile" that really brings that audience to its feet. "I think we're lucky in that sense," Koppes says, "that people are identifying a song that's probably more typical of us. I'd hate for them to expect another 'Under the Milky Way' of us, a quiet, unusual song in every respect."

With its sinewy, insistent and instantly identifiable guitar part, a song like "Reptile" only goes to prove Marty Willson-Piper's point. "The guitar parts in the Church are really important," he stresses. "That doesn't make me a virtuoso guitar player, but you'd think what the education should be here is that created parts are as important to anybody as speedy guitar parts. To me, they're more important, because I'm much more interested in a series of chords or notes—like the "Reptile" riff and the chords on that, or some of the things I did on my solo record. One of the songs on there has got 11 chords before the chorus, yet it's so simple that you would never know. It sounds like two chords. I think that's far more interesting than a guy who's running up and down the fretboard like a piece of butter. But people aren't really interested in guitar things like I would do, because you can't really teach them. My guitar style is totally out of my own head. It's purely feeling, an extension of my personality, not somebody else's."



Caroline Greystock

"I'm proud to say that if you told me to play scales, I couldn't do it."

where I have a series of words in rhythm, like a word association game, which started with nothing, built up to a middle, and broke down to nothing. And the reaction to that song is either, "I don't like that one" or "That's the best thing you've ever done." And that's exactly what I wanted with it. If people come up to me and say "I really hate that song,"—"good, then you probably like "She's King," don't you?" And they go, yeah! If they say, "I love that

drawbacks. "Musically, you can be excited by something instantaneously and that can wear off. It's like songs you hear on the radio and then a couple of weeks later, "God, how did I like that? It's so predictable." Sometimes things that we've loved the most have been accidental things that happened on the tape, or experiments that might be very ambitious. The best indication is probably lyrically, because you write something but you don't know what it means,



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DREAMING #11¹

CONGRATULATIONS FROM ALL OF US AT IBANEZ FOR TAKING
TOP HONORS IN THIS YEAR'S GUITAR MAGAZINE READERS POLL.

Ibanez

By Andy Aledort

MIRACLE MAN

If you've caught Ozzy on his recent tour, you know he's got a new guitarist named Zakk Wylde, who has chops to burn and is a great showman. Zakk's playing with Ozzy comes from the Randy Rhoads school, relying on a balance between classically-influenced arpeggio lines and burning pentatonic minor passages, all delivered with loads of gusto. Zakk also has a vibrato wide enough to cross the Rio Grande. This tune is in the classic heavy metal tradition of utilizing the concept of triads played against a pedal tone, this time featuring driving sixteenths. The verse and chorus sections are very straightforward and relatively easy to play, with slight overdubbing moving into the chorus. The words "Miracle Man" are produced either by a guitar with a TALK BOX device (the signal is amplified and sent through a tube held in the guitarist's mouth) or by a Vocoder, which is a synthesizer which allows you to phonetically shape the sound with your mouth.

Zakk's solo begins with essentially triad shapes arpeggiated, mainly from F#sus4 to C#m/E to D, ending with a fast phrase based on F# pentatonic minor (F#,A,B,C#,E). The 2/4 bars are used to build tension as the band kicks the solo from F# minor to C# minor, and back to F# minor. Over the C#5 vamp, Zakk's lines are based primarily on C# pentatonic minor (C#,E,F#,G#,B). Zakk uses Les Pauls through an extensive rack system to attain his thick sound.

ROCK 'N' ROLL, HOOCHIE KOO

For me, the very select few at the highest echelon of rock guitar include Jimi Hendrix, Jeff Beck, Eric Clapton, and the albino from Texas with the reverse Firebird, Johnny Winter. Johnny plays with a drive and conviction rarely heard. From his fast, winding, clearly articulated, sixteenth-note lines, his beautiful wide vibrato and his acoustic and electric slide guitar virtuosity, to his crushing voice, Johnny is a complete innovator and a true master of blues/rock guitar. After completing his classic album, *Second Winter*, Johnny hooked up with the remains of the Real McCoy's (of "Hang on Sloopy" fame) and formed Johnny Winter And. Bandmate Rick Derringer wrote what would become one of Johnny's biggest and most requested tunes, and a great example of Johnny's guitar playing.

The tune begins with Johnny and Rick playing complementary parts, with Rick

playing low chord voicings and Johnny adding high triad inversions on top. The F-Bb/F change (in Johnny's part) can be fretted a few different ways: 1) fret the F like a standard D chord in first position, using the index, ring and middle fingers on the third, second and first strings, respectively, and fret the Bb/F by barring the index finger on the first and second strings and using the second finger for the third string; 2) fret the F by barring the first finger across the top three strings and use the second finger



Ebel Roberts

for the second string, and fret the Bb/F by barring the second finger on the top two strings and use the third finger for the third string. This second alternative is unusual but suits the way Johnny's fingers fall on the neck. All of his single note lines during the intro, verse and chorus section of the song are based primarily on the A blues scale (A, C, D, Eb,E,G) with brief use of A pentatonic major (A,B, C#,E,F#). Every other bar of the verse section features the signature riff, based on the A Blues scale, played an octave apart in bars two and six and thirds apart in bars four and eight.

Johnny's solo on this tune is one of his best, featuring great articulation combined with spontaneity and soul. He's one of the few guys who can combine a bunch of hard riffs and make them not only flow smoothly together but gain momentum along the way, building a powerful climax. Work on this solo till you've got it nailed, because it'll help your

chops, and give you a lesson in creativity and musicality.

NOTHIN' BUT A GOOD TIME

This "good-time" rock 'n' roll track features some great rhythm and lead guitar playing and is not that hard to master. C.C. Deville combines small chord-voicings with ringing first position chords for the rhythm parts, in the great tradition of Keith Richards and the Rolling Stones. This chordal approach is featured throughout the song. C.C.'s solo is based on the A Mixolydian mode (A,B,C#,D,E,F#,G) primarily, with brief use of A pentatonic minor (A,C,D,E,G). The most difficult riff is in bar nine; try to play these fast legato hammer-ons as smoothly as possible, as this riff by itself is a great chops-builder. Bars 13-15 feature some tough stuff, too, so take it slow and don't force it. The song ends with a cadenza in the tradition of Ritchie Blackmore (see "Highway Star," *GUITAR*, February, 1985) based on the A blues scale (A,C,D,Eb,E,G) with the inclusion of the major third (C#).

BAD MOON RISING

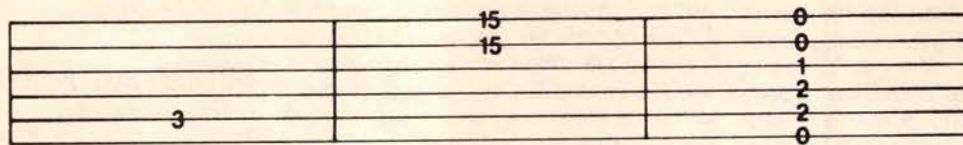
This classic Creedence tunes combines a great melody with simple, catchy guitar parts. Most of the tune features a simple strumming pattern with a "Carl Perkins" effect created by the sixth (B) added to the D chord. Behind the basic rhythm part (and not included in the transcription) is an acoustic guitar which is primarily strumming eighth notes on each chord, played in open position. The solo is again in the Carl Perkins-Scotty Moore/rockabilly tradition, utilizing doublestops and triads.

REPTILE

This tune begins with a U2-ish melody played on a six-string Rickenbacker with a delay unit set to quarter-note triplets. This little riff is based on G Aeolian (G,A,Bb,C,D,Eb,F), as is the accompanying guitar part. Notice how the re-dubbed guitar parts are integrated along with the basic rhythm part and the vocal melody, and how they develop as time progresses. The song modulates to G major, utilizing a chord progression reminiscent of the Beatles "Cry Baby Cry." The single note lines here are based on G pentatonic major (G,A,B,D,E), before restating the intro figures. The overall sound is in the style of INXS and Simple Minds, combining guitar parts in a very textural manner.

TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret,
2nd string, 15th fret,
played together

an open E chord

Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



LEGATO BEND AND RELEASE: Strike the note. Bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



GHOST BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



GHOST BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note.



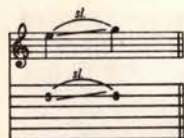
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



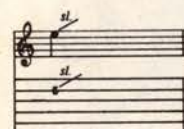
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



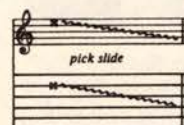
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



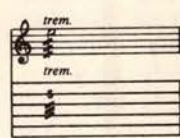
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



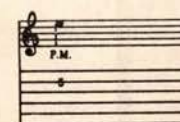
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



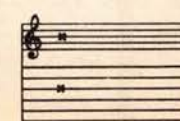
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

REPTILE

As Recorded by The Church
(From the album STARFISH/Arista Records)

Words by Steve Kilbey,
Music by Steve Kilbey, Peter Koppes,
Richard Ploog and Marty Willson-Piper

Bright Rock ♩ = 160

N.C. (Gm)



Intro Gtr. I Riff A

(B♭/F) (E♭)

f

w/Riff A

N.C. (Gm)

Gtr. II

f

(B♭/F) (E♭)

1/2

1st, 2nd, 3rd Verses
w/Riff A (4 times)

N.C. (Gm)

(B♭/F)

(E♭)

(Gm)

1. Too dan - ger - ous - to keep...
2.3. See additional lyrics

1/4 1/4 1/2 1/2

(B♭/F)

(E♭)

(Gm)

(B♭/F)

(E♭)

Too fee - ble to let go. And you want -

1/2 1/2 1/2 1/2

(Gm) (B♭/F) (E♭)

— to bite the hand. — Should - a stopped - this long - a - go. —

14 (14) 15 12 (12) (12)

Chorus

N.C. (Gm7) (F6/9) (Ebmaj9)

— Go now, you've been— set free.— An-oth-er month or so you'll be poi-son-ing me— with your love—

Rhy. Fig. 1 (Both gtrs.)

let ring

10 8 10 8 10 (10) 8 10 8 10 8 10 8 10 (10)

w/Rhy. Fig. 1 (2½ times)

(Gm7) (F6/9) (E♭maj9) (Gm7)

ly — smile — I see you slith - er a - way — with your skin —

(F6/9) (E♭maj9) (Gm7) (F6/9)

— and your tail, — your flick - er - ing tongue — and your rat - tl - ing scales — like a real rep - tile. —

3rd time to Coda I;
4th time to Coda II

(E \flat maj9) w/Riff A (Gm) (B \flat /F) (E \flat)

1. 2.

1/2

10

(10)

(10)

(10)

(10)

(10)

(10)

1/2

Half time ♩ = 80

[illegible]

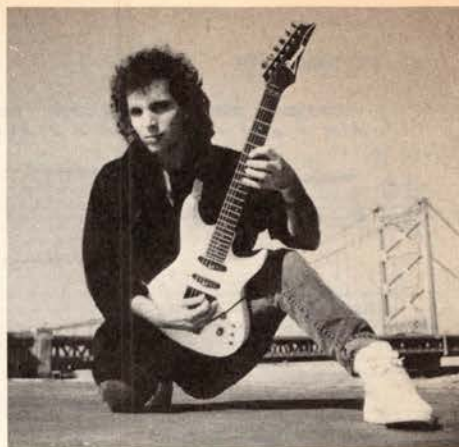
Additional Lyrics

2. Had you coiled around my arm.
How could you ever know
How I loved your diamond eyes?
But that was long ago. (*To Chorus*)
3. And I should have believed Eve.
She said we had to blow.
She was the apple of my eye.
It wasn't long ago. (*To Chorus*)

GROUPED ARTICULATIONS

By Joe Satriani

In Ex. 1 I've written a D minor pentatonic scale fingering. Once you get this wired, you'll find you can play it much faster than you could ever pick it. Ex 2 is a sequence from the scale. The sequence is in groups of four. It begins with the first through fourth scale tones, then the second through fifth, then the third through 6th, etc. Once you master this, try groups of five (D to C, F to D, G to E, etc.) and then groups of six. And, of course, learn everything in reverse as well. You'll probably find reversing these a little more difficult physically, because it's easier to hammer-on in the ascent than to pull-off in the descent.



Grouped articulations

Ex. 1: D minor pentatonic scale fingering. The notation shows a treble clef staff with a key signature of one flat (Bb). The scale is written in groups of four notes, with fingerings indicated below the notes. The bass staff shows fret numbers for each note.

Fingers: 1 3 1 2 1 3 1 3

Bass staff fret numbers: 5 7 7 8 8 10 5 7 7 8 8 10 10 12 7 9

Ex. 2: Sequence from the scale. The notation shows a treble clef staff with a key signature of one flat (Bb). The sequence is written in groups of four notes, with fingerings indicated below the notes. The bass staff shows fret numbers for each note.

Fingerings: 1 2 1 3 1 3 1 2 1 3 1 3 1 3 1 2 1 3 1 3 1 2 1 3

Bass staff fret numbers: 9 10 10 12 12 14 9 10 10 12 12 14 10 12 12 13 13 15 15 17 12 13 13 15

Ex. 3: Sequence from the scale. The notation shows a treble clef staff with a key signature of one flat (Bb). The sequence is written in groups of four notes, with fingerings indicated below the notes. The bass staff shows fret numbers for each note.

Fingerings: 1 3 3 1 3 1 2 1 3 1 3 1 2 1 3 1 3 1 3 1 2 1 3 1

Bass staff fret numbers: 15 17 17 15 15 13 13 12 12 10 15 13 13 12 12 10 10 8 12 10 10 9 9 7

Ex. 4: Sequence from the scale. The notation shows a treble clef staff with a key signature of one flat (Bb). The sequence is written in groups of four notes, with fingerings indicated below the notes. The bass staff shows fret numbers for each note.

Fingerings: 3 1 2 1 3 1 3 1 3 1 2 1 3 1 3 1 2 1 3 1

Bass staff fret numbers: 7 5 10 9 9 7 7 5 5 3 8 7 7 5 5 3 3 2 7 5



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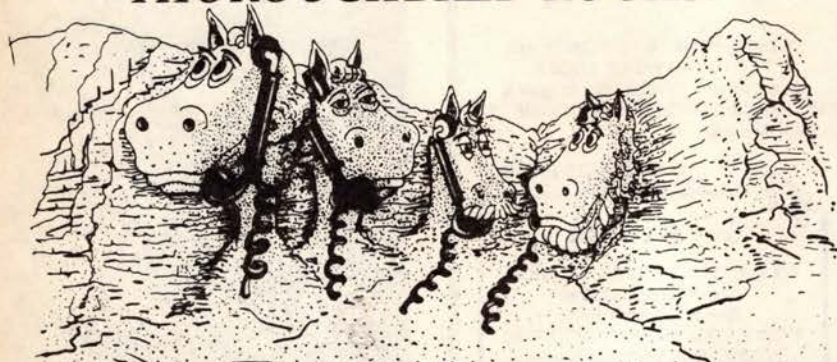
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Intro

D A G D D6 D5 D6 D5 D6

Gtr. I

mf

1st Verse

D A G D D6 D5 D6 D5 D6

I see a bad moon a - ris - ing.

Rhy. Fig. 1

D A G D D6 D5 D6 D5 D5

I see trou - ble on the way. (end Rhy. Fig. 1)

w/Rhy. Fig. 1

D A G D D6 D5 D6 D5 D6

I see earth - quakes and light - nin'.

D A G D D6 D5 D6 D5 D6

I see bad times a day.

Chorus

w/Fill 2 (3rd time only, 1st bar only)

G D D6 D5 D6 D5 D6 D5

Don't go a-round to-night, — well, it's bound to take your life. —

Rhy. Fig. 2

let ring

2nd time to Coda I;
3rd time to Coda II

A G D D6 D5 D6 D5 D6

There's a bad moon on the rise. — (2nd time) Al — right! (end Rhy. Fig. 2)

2nd Verse
w/Rhy. Fig. 1 (2 times)

D A G D D6 D5 D6 D5 D6

I hear hur-ri-canes — a-blow-in'.

w/Fill 1

Fill 1

Gtr. II

H P

Fill 2

let ring

let ring

sl.

Musical notation for the first line of the song. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff. The lyrics 'I feel rivers overflow in' are written below the staff. Chord symbols are placed above the staff: D above 'I', A above 'feel', G above 'riv', and D above 'ers'. A 'w/Fill 1' annotation is placed above the staff between the G and D chords. The melody consists of quarter notes for 'I', 'feel', 'riv', and 'ers', followed by a half note for 'o', and a quarter note for 'ver'. The melody then continues with a half note for 'flow' and a quarter note for 'in'. The notation ends with a double bar line.

D.S. al Coda

The musical score for the vocal line of 'The Rose Tree' is written on a single staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody begins with a half note D4, followed by a quarter note A4, and then a half note G4. The lyrics 'I hear the voice from rage and ru - in.' are written below the notes. The melody continues with a half note D4, followed by a quarter note A4, and then a half note G4. The lyrics 'I hear the voice from rage and ru - in.' are written below the notes. The melody ends with a half note D4, followed by a quarter note A4, and then a half note G4. The lyrics 'I hear the voice from rage and ru - in.' are written below the notes. The score includes a double bar line and a repeat sign at the end.

I hear the voice from rage and ru - in.

Coda I Guitar solo
w/Rhy. Fig. 1

[illegible]

w/Rhy. Fig. 2

Musical score for "The Rose Tree" on guitar. The score is in G major and 3/4 time. It features a melody on a treble clef staff and a guitar accompaniment on a six-string staff. The melody includes a key signature change from one sharp (F#) to two sharps (F# and C#) for the second half. The guitar accompaniment uses a mix of chords and single notes, with a capo indicated at the 3rd fret. The piece is marked with a "V" for a vibrato effect on the final note.

[illegible]

3rd Verse
w/Rhy. Fig. 1 (2 times)

D A G D w/Fill 1 D6 D5

Hope you got your things to - geth - er.

D6 D5 D6 D A G

Hope you are quite pre - paired to die.

w/Fill 1 D D6 D5 D6 D5 D6 D

Looks like we're

A G w/Fill 1 D D6 D5 D6 D5 D6

in for nas - ty weath - er.

D A G D w/Fill 1 D6 D5

One eye you're think - in' for an eye.

D6 D5 D.S. al Coda II D6 Coda II w/Rhy. Fig. 2 w/Fill 2 G

Well. Don't come a - round to - night, well, it's

D D6 D5 D6 D5 D6 D5 A

bound to take your life. There's a bad

w/Rhy. Fill 1 G D D6 D5 D6 D

moon on the rise.

Rhy. Fill 1

D D6 D5 D6 D

A D/A A G *sl.* D A

let ring----- *let ring-----*

12 10 (10) 12 12 (12) *sl.* 5 (5) 7 7 7 0 3 4

Pre-chorus

D/A A D/A A G A D/A A G D

...work - in', slav - in', (etc.)

5 5 5 5 5 5 5 5 5 5 0 2 3 (3) 3 3 3 3 3 3 5 (5) 5 5 5 5 0 3 4

A D/A A D/A A G A D/A A G D

Don't need noth -

5 5 5 5 5 5 5 5 5 0 2 3 (3) 3 3 3 3 5 (5) 5 5 5 5 0 3 4

Chorus

A D/A A D/A A G D A

in' but a good time, (etc.)

5 5 5 5 5 3 (3) 3 3 3 5 2 3 5 5 5 5 5 (5) 5 5 5 0 2 3

3rd time to Coda

D/A A D/A A G D A

1. 2.

5 5 5 5 5 3 (3) 3 3 3 5 3 4 5 5 5 0 3 5 (5) (5) (5) 5

Interlude

A G D A G D

5 3 (3) 5 (5) 5 (5) 7 (7) 7 (7) 7 (7) 5

Guitar solo

A A D/A A D/A A G D A

D/A A D/A A G D A

D/A A D/A A G D A D/A A D/A A G

D A5 A D/A A D/A A G A

D.S. al Coda

Coda

(A) A D/A A D/A A G D A

D/A A D/A A G D A5 Free time

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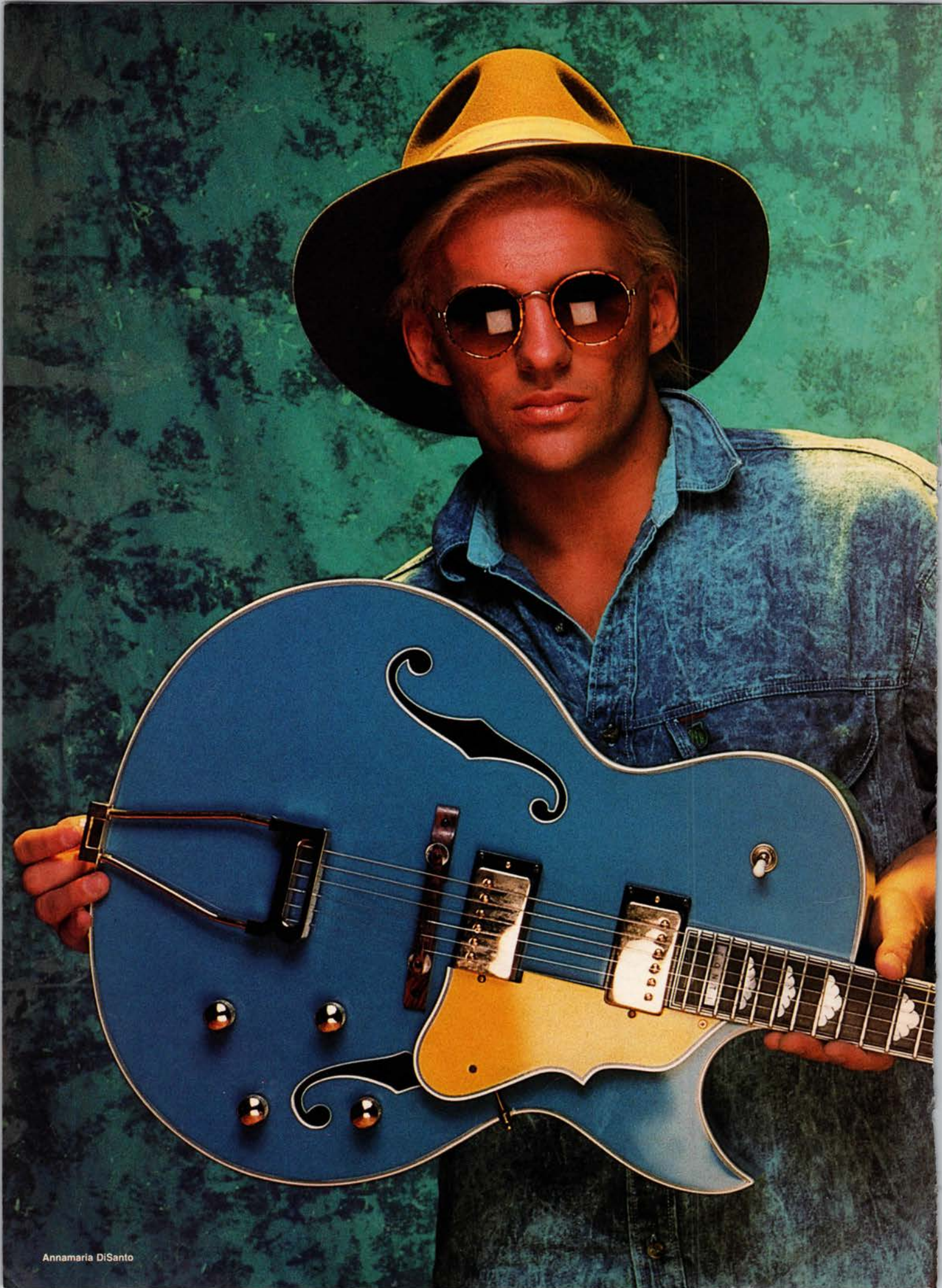
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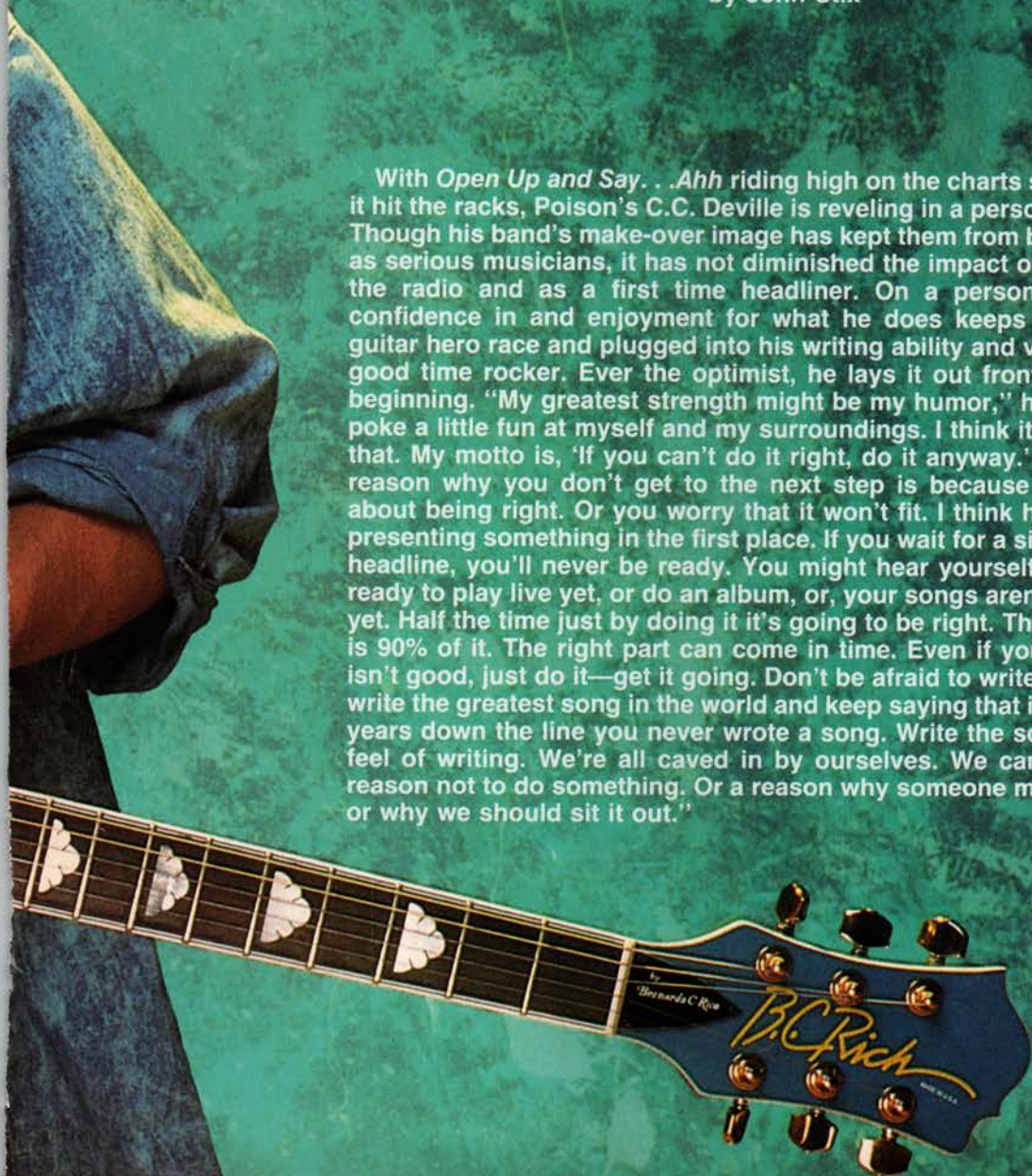


C.C. DEVILLE/POISON

Ready Or Not

by John Stix

With *Open Up and Say... Ahh* riding high on the charts six months after it hit the racks, Poison's C.C. Deville is reveling in a personal vindication. Though his band's make-over image has kept them from being thought of as serious musicians, it has not diminished the impact of their music on the radio and as a first time headliner. On a personal level, C.C.'s confidence in and enjoyment for what he does keeps him out of the guitar hero race and plugged into his writing ability and vision of being a good time rocker. Ever the optimist, he lays it out front right from the beginning. "My greatest strength might be my humor," he says. "I try to poke a little fun at myself and my surroundings. I think it's healthy to do that. My motto is, 'If you can't do it right, do it anyway.' Sometimes the reason why you don't get to the next step is because you're worried about being right. Or you worry that it won't fit. I think half the battle is presenting something in the first place. If you wait for a sign to tell you to headline, you'll never be ready. You might hear yourself say you're not ready to play live yet, or do an album, or, your songs aren't good enough yet. Half the time just by doing it it's going to be right. The act of doing it is 90% of it. The right part can come in time. Even if your final product isn't good, just do it—get it going. Don't be afraid to write. You can try to write the greatest song in the world and keep saying that it ain't right. Ten years down the line you never wrote a song. Write the song and get the feel of writing. We're all caved in by ourselves. We can always find a reason not to do something. Or a reason why someone might do it better or why we should sit it out."



Anything but a wallflower, C.C. Deville may not have been ready for an intensive grilling on his life's work, but he plunged in anyway.

Has the image part of the band been as much a hindrance as a help? It gets your foot in the door in one respect. In another respect it's sort of a drawback. The thing I'm most frustrated with is that we're not thought of for our music. People can't get through the glam thing to listen to the music. An image, a gimmick, may get you a record deal, but it won't sell three million records. Only the music can do that. I think we are a good rock 'n' roll band. We like what we are, like Kiss. That in no way should dictate that I can't play, or anyone who wears

eyeliner can't play. It seems like if you have the makeup you're thought of as less than a musician. It seems because of the image we can't get past that hurdle. Now we try to stay away from the glam thing. When we first came out we were a little extreme.

What is the reason for having a million selling record and not being a headliner? It's just making the step. At one point you have to say, it's time to headline. When you make that step, there is also a lot more responsibility. There is a lot more money you have to put out initially and you are responsible for a lot more people. For instance, you have 40 people, a crew, the lighting company. You have to be responsible for them and you

could take a bath if you're not careful. God forbid a truck jackknives. If you do make a stage and you're \$200,000 into a show or production and let's say there's no people coming to the shows, then you lose all your money. This time we had to do it. We didn't know if it was going to work out or not. In fact, it's still too early to say. I think there comes a time in a band's career when you have to say it's time to headline and just go for it. It's a mental thing. God, it's tough to play an hour and a half. When you're opening up you've got 40 minutes and you don't have to pace yourself. When you're an opener, there's no musical package. It's just 100% go. As you headline, you have to give more of a roller coaster effect, because it's an hour and a half. If it's all one thing, it's going to be boring. There has to be little peaks and valleys, and we do that with slow and fast music.

Who is your role model?

I'm a big fan of Cheap Trick. They have a great concept of songs. A great hook, a great melody. I think the melody is the most important. You can do four chords and put a blah melody over it, and then do the same four chords and make something happen with it. Robin Zander and Rick Nielsen are great at making cool things.

They're up on top again, but did they lose it at some point, or was the audience wrong in abandoning them?

Sometimes the public is very fickle. It's very hard to please everyone all the time. That's something that every musician has to face, every entertainer has to face. You'd better do what you do because you love it. The reason why you do something should be because of your inner self, because you're not always going to be popular. Or you might be popular and suddenly, if you lose the popularity, it could be an awful trauma. If you love what you do, the fringe benefit should be popularity. I think it's wonderful with Cheap Trick. They kept doing what they did. David Lee Roth had a saying that goes, 'All these new bands are here today, gone later today.' If you do what you do because you love it, then you don't have to worry about what happens later.

Speaking of David Lee Roth, did you have a problem going on for a crowd waiting to hear Steve Vai?

No, I look at Poison as a band. I do my thing. Steve respected what I did. What he does is definitely a different thing. He is a world class player. He also has a sense of humor. He loves music for the sake of loving it. I don't think it matters to Steve whether he sells 50 million records or five records as long as what's on that record is perfect and what he loves. That's the place to be.



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Are you as developed a player in your own way as Steve Vai is in his?

No. Even with my own style I have a way to go. Steve is meticulous. Not only does he have to know it by feel, but once he knows it by feel, he'll want to write it, just because he is so into it like that.

Are you a stylist?

Not yet. I hope my career is long enough so that I have a chance to grow into it. I'm caught between being a songwriter and being a lead guitarist. Sometimes one has to take a back seat to the other. It's difficult to have a great song and then experiment on great guitar ideas. On the next album I might have an instrumental that says something. Hopefully, by that time there will be something for me to say. I'm just starting now to understand sounds and tones and how you layer in a recording. Normally, I would put everything up in the mix, the guitar, the bass, the vocals, but just now I'm starting to get a concept of the music spectrum. What goes down at the bottom, what goes on top. As a guitar player, you always want to be the dirtiest, you want that perfect distorted tone. I'm starting to learn how to play cleaner, which is a challenge for me. Cleaner in the tone makes you cleaner in the technique. Once you clear your tone up you have to play

clean, because you can hear every little thing. It's been pretty good for me to start to clean up.

After so many years as a player, why are you starting to learn about tone?

Because when you're making a record you are on the outside of it looking in. Half the time when you're playing, you can't hear it objectively, because you're playing it at the same time. When you hear the track outside you take a step out and look at the whole spectrum. That's when you start to see what tones work. Sometimes a tone works to a player, but it doesn't work to a listener. The classic tone is a fat rhythm tone and a searing lead tone.

Are you going for something you hear in your head? I'd love to say I was reaching for something in my head, but at this point I'm still experimenting. I don't think I have enough knowledge yet to understand what the thing is in my head. I'm learning to be open-minded. My whole life I was trying to get that thing in my head. The ideal tone for me is one that's clear and distorted, but I don't think it's reality. I'm still searching.

Are you still using B.C. Rich guitars?

I have a few B.C. Rich's. If I see a guitar that I really like, I make sure I buy it. That's the best way to do it. I'm totally a neck person. I can love or hate a guitar by the neck. I love the way the Les Paul

body looks, but I don't feel comfortable with a Les Paul neck. I love the old Charvel Strat necks. Those wide flat necks are very comfortable.

Has technology made it more confusing for you as a 70's-based guitar player?

I don't get that far into it. I'm a heart player. I had Bob Bradshaw build me a rack and I'm just learning now to not put effects in front of the amp. I could never get enough distortion or gain just out of an amp. I'm learning how to get it now with control, otherwise it's one big distorted thing. Bob is great—he's been a great teacher. I don't want to rely on the gadget to make me change my style. If the effects are good, I'm going to use them.

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I'm more of the eight crayon type guy. With too many nuances you get a little confused. I like blue and red. When we did the tour with Steve Vai, he was wonderful, and he knows all those things. It's wonderful to watch him and see how he plays. I don't have a clue. I just plug the thing in and play it. It works for me. I've got the B.C. Rich guitar and Randall amps, and a Soldano amp. I'm running an H&H power amp. I'm happy with the tone now. The tone up until this tour had been very nasal and trebly. This tour it's fattening out a lot.

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How loud are you on stage?

Not that loud. I used to be very loud. Now that the tone is happening I don't have to have it that loud. It sort of sings itself. It's more organized now. Before, everyone was battling. When you're a young band you battle and it's louder on stage than it is out in the audience. As you get older you learn you're there to make music, to make it happen. We're all growing up in that respect. It's a nice level now. It's still rock 'n' roll, but I can hear the bass and drums and vocals.

How do you feel about your guitar solo?

It's the first solo that I actually organized. I do a three-part guitar solo. I do a "Moonlight Sonata" thing, then a thing I call a cross between Roy Buchanan and Jeff Beck. That's my favorite part. It's real bluesy. It's a "Cause We've Ended as Lovers"-type feeling. I love it. It sets a good mood. Then I do a blues thing.

Who made you want to play the guitar?

When I was younger I wanted to be Angus Young.

Did you have a signature cover song?

I did so many covers, but I didn't have a signature song. I loved to do "Smoke on the Water." That and "Free Bird" would bring the house down no matter where you played. In a sense covers are easier. If you're doing your own songs, and then you do someone else's song, that's wonderful. I have a special feeling for Kiss. I think doing "Rock and Roll All Night" is a bit of nostalgia, and it's a good old rock 'n' roll song. When Bret listened to "Your Mama Don't Dance" one night, he thought it was a wonderful song. I listened to it with a heavy guitar in mind and said, that would be a great Poison tune. "Your mama don't dance" is a perfect Poison lyric. On the other side, when you start out as a young kid, the idea is also to become famous. I remember being young and thinking, I can't play these songs that other people have written. I have to write my own songs.

The Bottom line is that's the key I have a good knack for writing songs. That's a God-given gift. When I write, the song is in mind. The guitar part is not in mind. I don't want to clutter up the song. The most important thing is the melody and to get it across. Most of the time when I write music there will be a certain melody line that I like it to follow. I usually sing that to Brett. But it's not like I write all the chords and all the music.

Where will you go for new sources of inspiration?

As I get older, hopefully I get a little wiser. I try to pull that into my music. That's my main inspiration. Whether I'm happy or frustrated, I try to get it in my music. I'm not very competitive in that thing where if I hear something I'll have



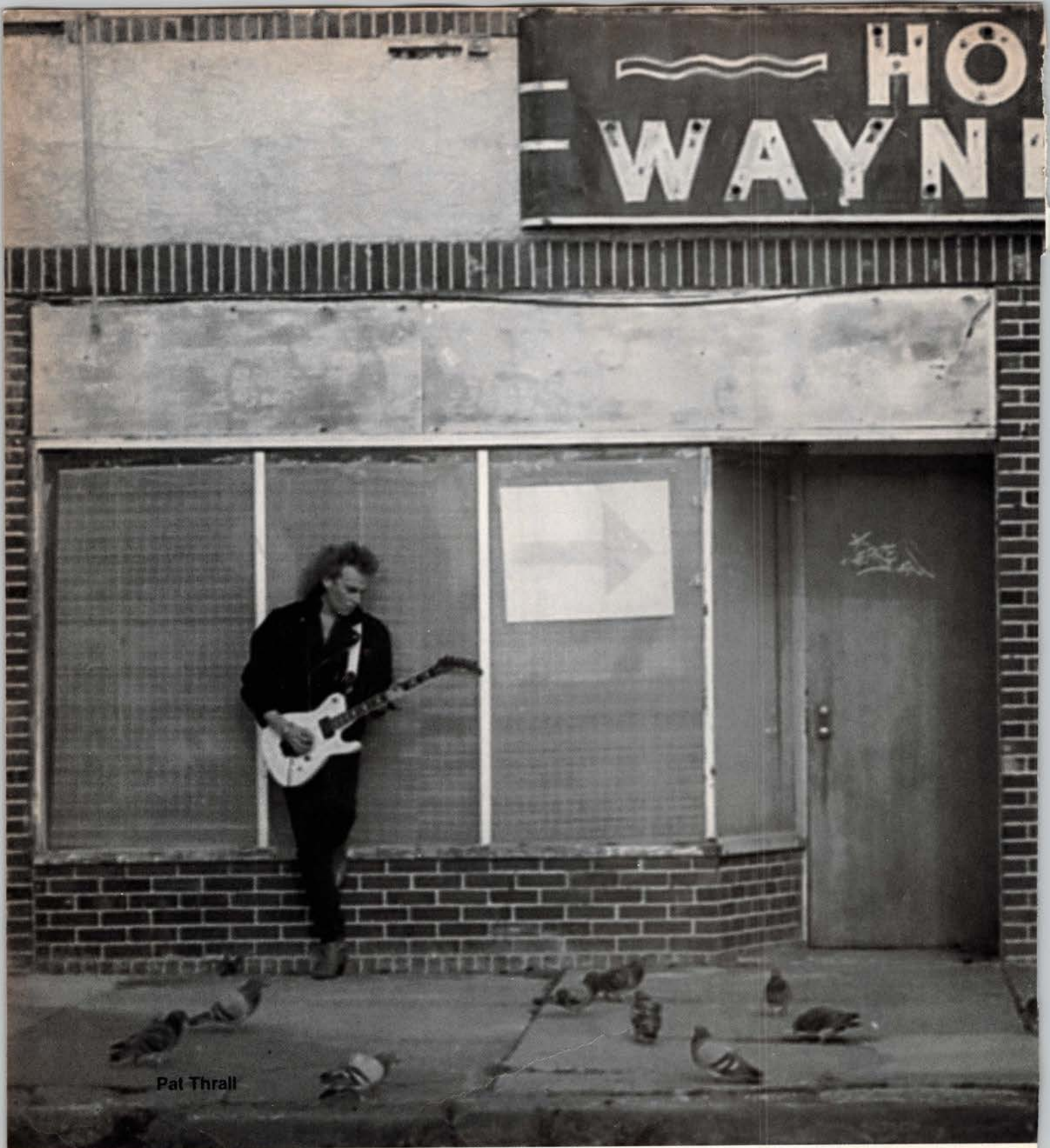
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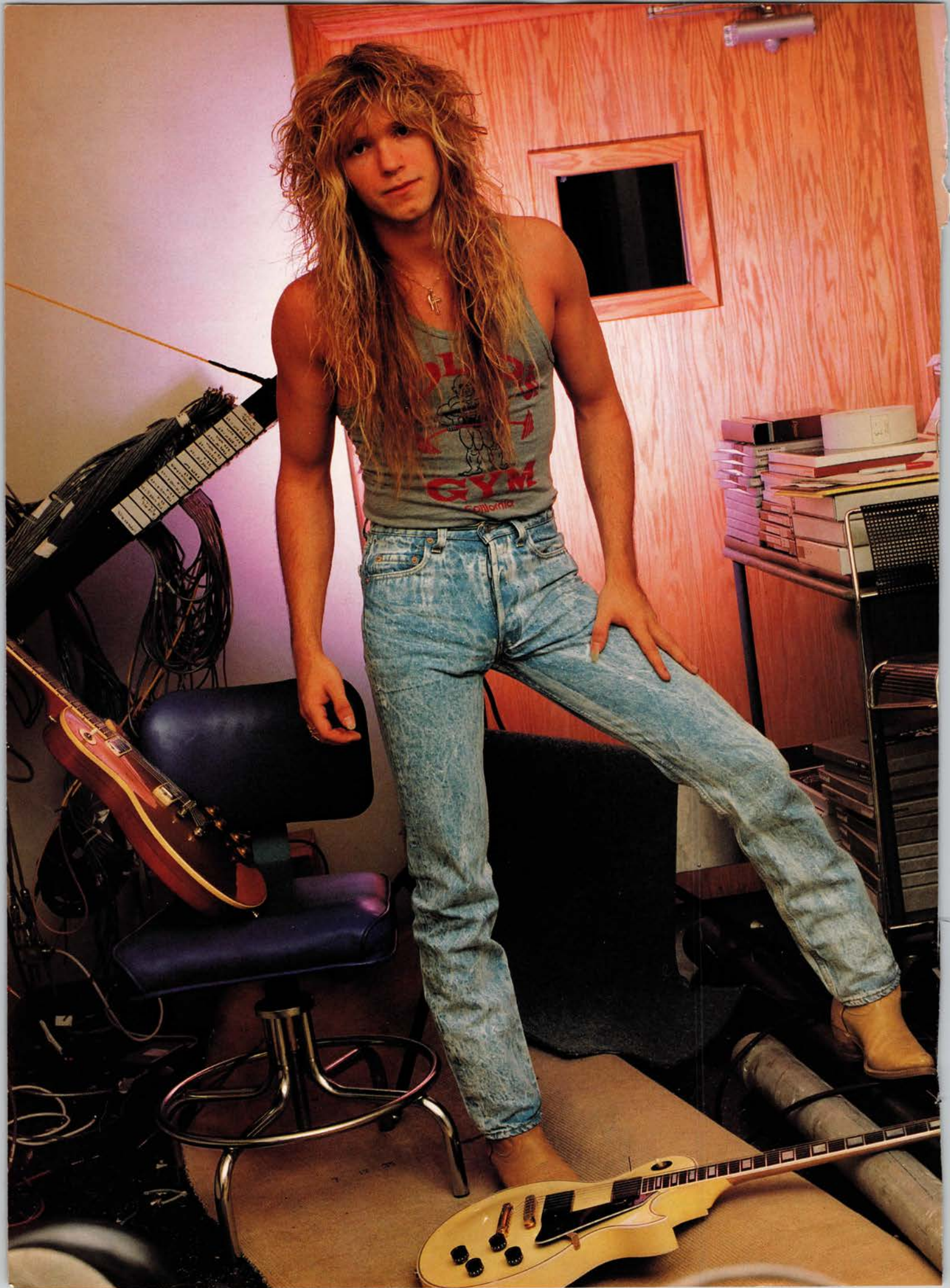
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THE THIRD LUCKIEST GUY IN THE WORLD

BY JOHN STIX

New Jersey native, Zakk Wylde, has added heavy metal to a homegrown music honor roll which already includes the best of pop/metal (Bon Jovi) and American roots rock (Bruce Springsteen). As Ozzy Osbourne's new lead guitarist, he has also added the combined musical history and vocabulary of Tony Iommi, Randy Rhoads, and Jake E. Lee to his nightly guitar attack. As far as introducing his own contribution to the legacy, much like his predecessor, Jake E. Lee, Zakk will have to wait until the album after this one. While his heavy riffs and chunky rhythms echo earlier Sabbath days, there are strong elements to his style which are not revealed on *No Rest For the Wicked*. His love of chicken' pickin' a la Albert Lee, his idea of introducing slide guitar in a metal medium are but vaguely expressed on the album—while his classical chops and lightning speed are not apparent at all. Though somewhat frustrated by the limitations inherent in the form, Zakk is both thrilled by the chance Ozzy has given him to strut his stuff on the biggest stages of the world, and proud of the songs and playing which have immediately put him among the front ranks of metal players.

Continued from Page 78

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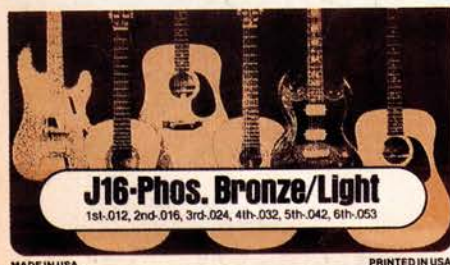
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Good blues tells a story and a good storyteller knows not to rush, but how to build and tease to capture an audience. Like the blues itself, the story of Johnny Winter's career has been a continual teasing of and by the fates. In 1969, he was the last in a line of young white boys who sang the blues, that included John Hammond Jr., Mike Bloomfield and Steve Miller. When he put out his first album, on Clive Davis' Columbia Records, it was for the highest advance ever paid in that notoriously free-spending era. He was a fixture at his manager's nightclub, the Scene, a stark white on white presence in black leather, touring with Rick Derringer on the tumultuous rock 'n' roll circuit. But the downside was just as fierce, and almost immediate, culminating in a bout with drugs it took years to win, and a return to a blues-based rock format that didn't ring true. Finally, Winter came back to the blues, with a series of albums for Alligator that reunited him with the long lost love of his life. We sent Music Editor and noted meteorologist, Andy Aledort, to check the forecast for this Winter.

If you can put it into words, what is it about the blues that makes it so vital?

I don't know, but I've never been at a point in my life where I was even *close* to getting tired of it. It does seem like I appreciate it more now than when I first discovered it. What I've never been able to figure out, and I guess I never will, is the reason why some people can listen to a blues record and flip out and love it, and other people can listen to the same record and say, "What is that? Whoa, that's terrible!" That used to happen with me and my brother, Edgar. He loved Ray Charles and the people who were musically perfect, but I'd play him somebody like Lightnin' Hopkins or John Lee Hooker, somebody who doesn't change on time or the words didn't always rhyme, and they were out of tune, and some of those records just made him crazy. I'd turn other musician friends of mine on to these records and they would just look at me and say, "What's wrong with you, man? You lost your mind or something?" I still don't know why somebody can just go nuts and it makes them feel better than anything, and other people just don't get it. If it doesn't feel good to you, I don't know if it's something you can acquire and make yourself like. For me, as soon as I heard it I knew it was exactly what I was looking for. When I heard my first blues record, I thought, "Where have I been all these years? I've got to have more of this! Now I just want to be out there playing it for the people that want to hear it, 'cause you can't win over people that don't like it."

What was the first instrument you played?

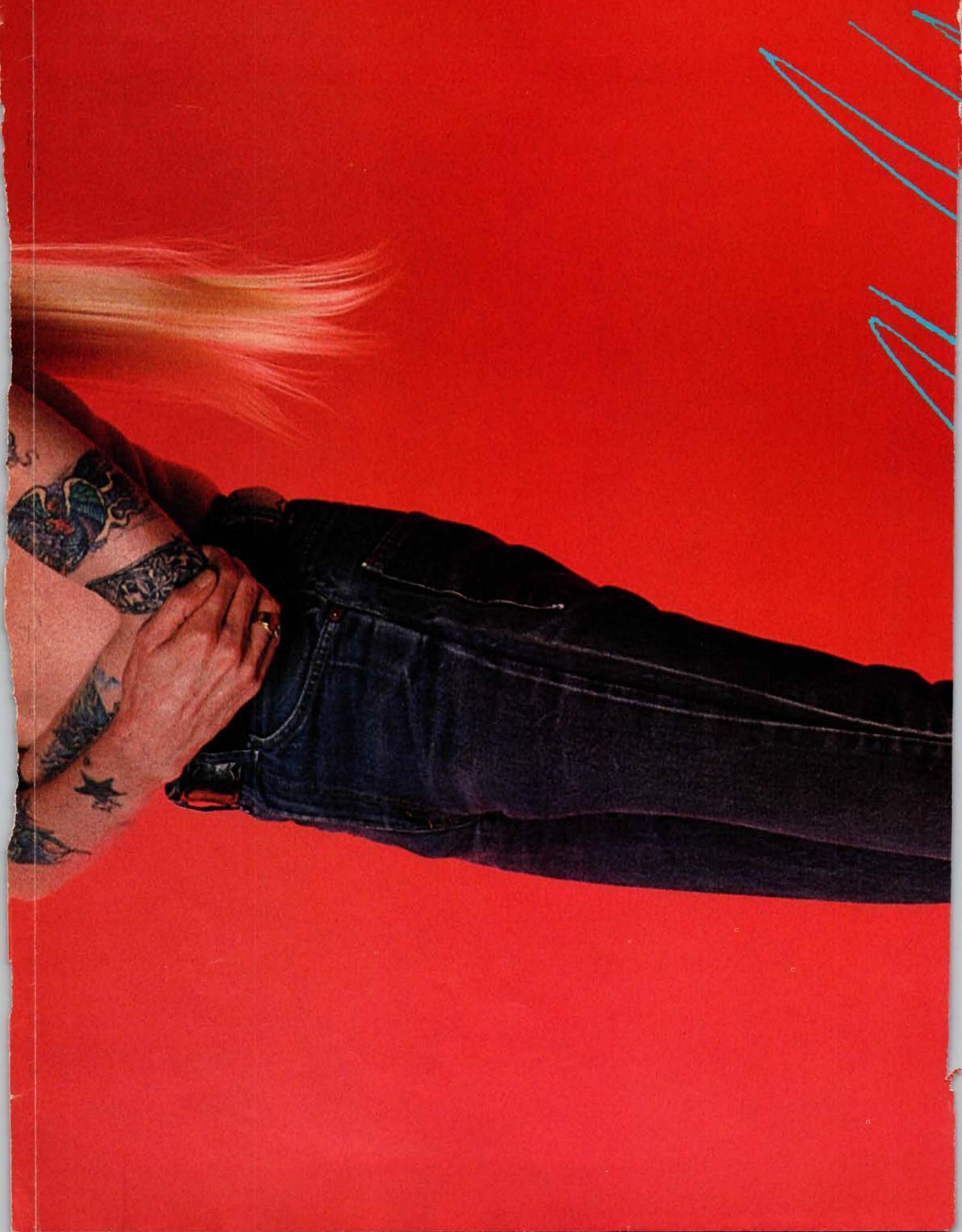
The first thing I played was clarinet, when I was four or five, 'cause my father listened to the big band music and he played the sax and banjo. I'd hear stuff like Artie Shaw and Benny Goodman. I played clarinet to try to play that kind of stuff. I had braces when I was in the first or second grade and they made me stop playing clarinet 'cause it was making my overbite worse. That was traumatic. But then I started playing ukelele,



Bob Leafe

guitar

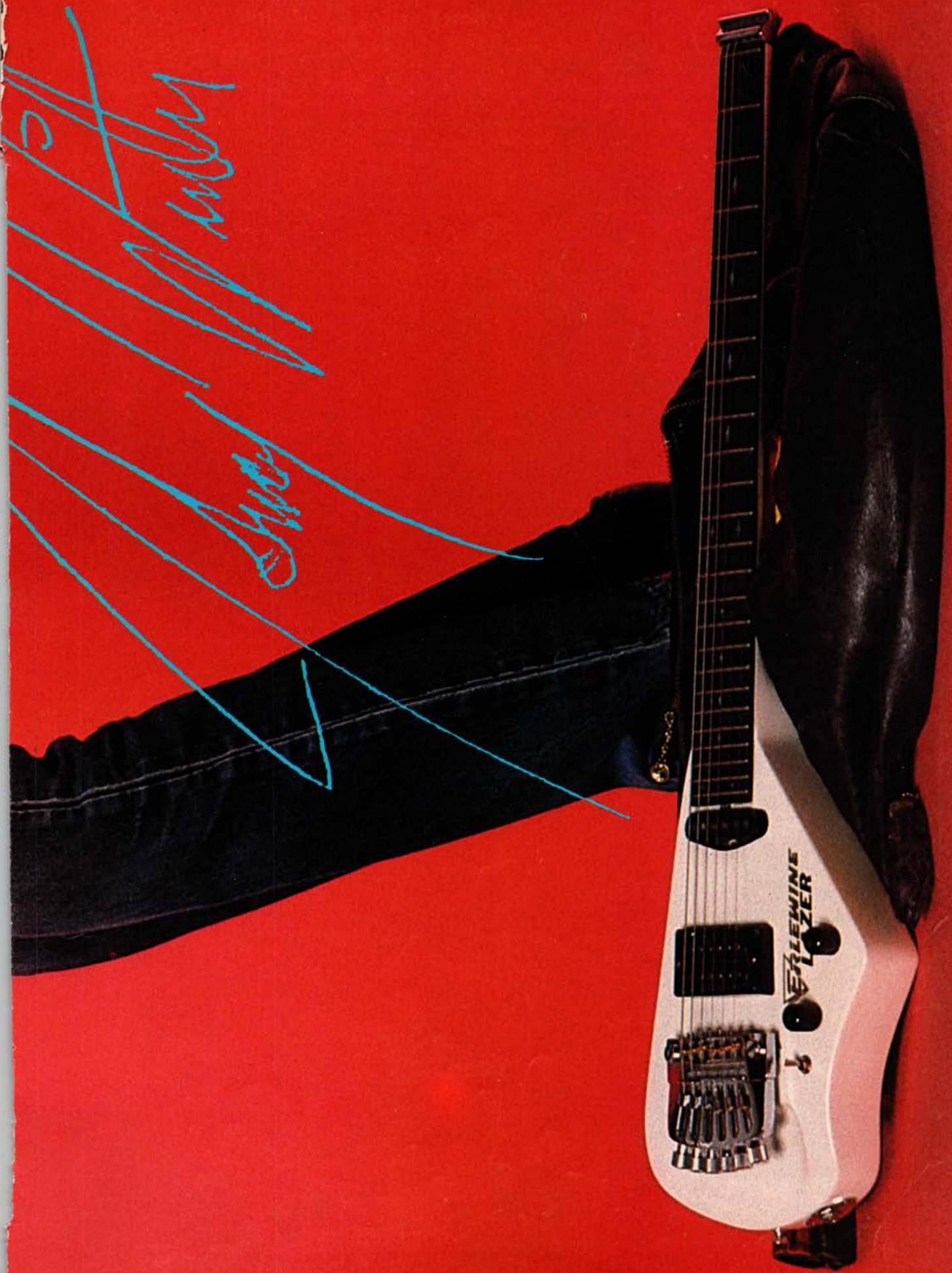




JOHNNY WINTER

The Last in Line

Interview by Andy Aledort



FLEWINE
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Lazer

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because that's just what was laying around the house. It's like the first four strings of the guitar, so I played uke until my hands got big enough when I was 10 or 11, to play guitar.

Where did you get your first guitar?

I think the first one was just laying around the house. I must have been 12 years old, like '56, or something like that. My grandfather had an old classical guitar and I think there was an old Stella, too, a two or three dollar Stella. I messed around on those. The first real guitar that I ever got was a Gibson ES 125, one of those one pickup, no cut-away, archtop guitars. I had that one for a couple of years. I really loved that guitar. Then I went to a white Fender Stratocaster that I had to alter, and it took over a year to get it right. It was one of the many times that I've gotten Fenders and I just could never play them right. I'd love to have the Strat that I had then. It was a great guitar. I just could never play it quite right. After that I got Les Paul customs. I had one of the black ones, and I had a white SG style that they still called the Les Paul. Both of them were three pickup guitars, but I had them altered to two pickups. The middle pickup just seemed to get in the way. Especially with the thumb pick. What bothered me most about Stratocasters was having to play over that middle pickup.

"I think there was a backlash against the big blues boom of the late 60's. I was the last straw. It was like, 'An albino from Texas who plays the blues? Forget it.'"

Where did the thumb pick come from?

I started out liking to play Merle Travis and Chet Atkins and that kind of finger-picking style, where you play lead with your fingers and play the rhythm with your thumb, and the thumb pick was really the only way to do that. I've seen some people now who can play that stuff holding the flat pick and playing with their other fingers, but the thumb pick was a lot easier. There's a guy named Luther Nally, who I think is now playing with the Sons of the Pioneers, and he was real good at that style. He sold me that first Gibson and gave me a few lessons on that Chet Atkins-style stuff when I first started playing. He used a thumb pick. It seemed like a lot of the blues guys used thumb picks. Muddy used the thumb pick, Jimmy Reed. For a long time I thought I'd made a mistake and I tried to learn how to play

with a flat pick. It seemed like you'd be able to play a lot faster and have more control, but it just never felt right to me. So, I'm still using the thumb pick. I kind of wish I learned how to play with no pick at all, just picked up the guitar and played with the bare thumb. There are guys who can get a clear sound, but it always sounded fuzzy with me. I could never get a clear sound. I guess you got to play with your fingernails, too, to get that. I just started to use the thumb pick and it's too late to change.

When did you focus in on the blues?

I heard the blues almost at the same time as I started playing guitar. I guess I was about 10 years old. Before I could go out to the clubs, I listened to everything I could on the radio. There'd be stations from the South that would be nothing but blues. Usually, there would be a record store that would sponsor an hour or two on one of these 50,000-watt stations. There was XTRS in Mexico, and Wolfman Jack was on it for a while, and before that there was a guy called Dr. Jazzmo. There was WLAC in Tennessee, that had Randy's Records from Nashville and Ernie's Records from Galveston. There was KWKH from Shreveport, with Stan's Record Shop. So all these stations would advertise this great stuff that I'd never heard before. It was about the time that I first started learning the real heavy duty rock 'n' roll stuff like Little Richard and Fats Domino and those people that I couldn't believe! And then, from Little Richard, to hear Howlin' Wolf and Muddy Waters. . . it was like Fats Domino was a baby compared to somebody like Muddy Waters or Howlin' Wolf. So it was even dirtier and nastier and better music of the same kind of stuff that I was liking. For years, I'd go crazy listening to all these stations and spending all my lunch money buying literally every blues record that I could find. Finally, there got to be a blues station in Beaumont—KJET—and I made friends with one of the disc jockeys, named Clarence Garlow, who was also a guitar player, who made records and played at night.

You dedicated *Guitar Slinger* to him.

Yeah, Clarence really helped me out a lot. You know, I was just a little kid and I got a fake ID and he'd take me around to some of the clubs he was playing at and kept me from getting killed. He was one of the first guys who told me about using an unwound 3rd string, 'cause in those days, there was just Gibson Sonomatic strings and I didn't know anybody who didn't use a regular big ole wound 3rd string. And I was trying to play all these licks where you're pulling the strings. I didn't have any idea of how to do it, and Garlow was one of the first people who turned me on to the lighter

gauge strings. When I could actually go out and see people play, it was a whole different thing than listening to the radio or a record. But by the time I was 14, 15 and going out to the clubs, I'd already sat around with the record player and my guitar and had a lot of the licks down. Then there was the whole thing of watching people and getting to sit in.

So, when you were 14, 15 you were getting up there and starting to play?

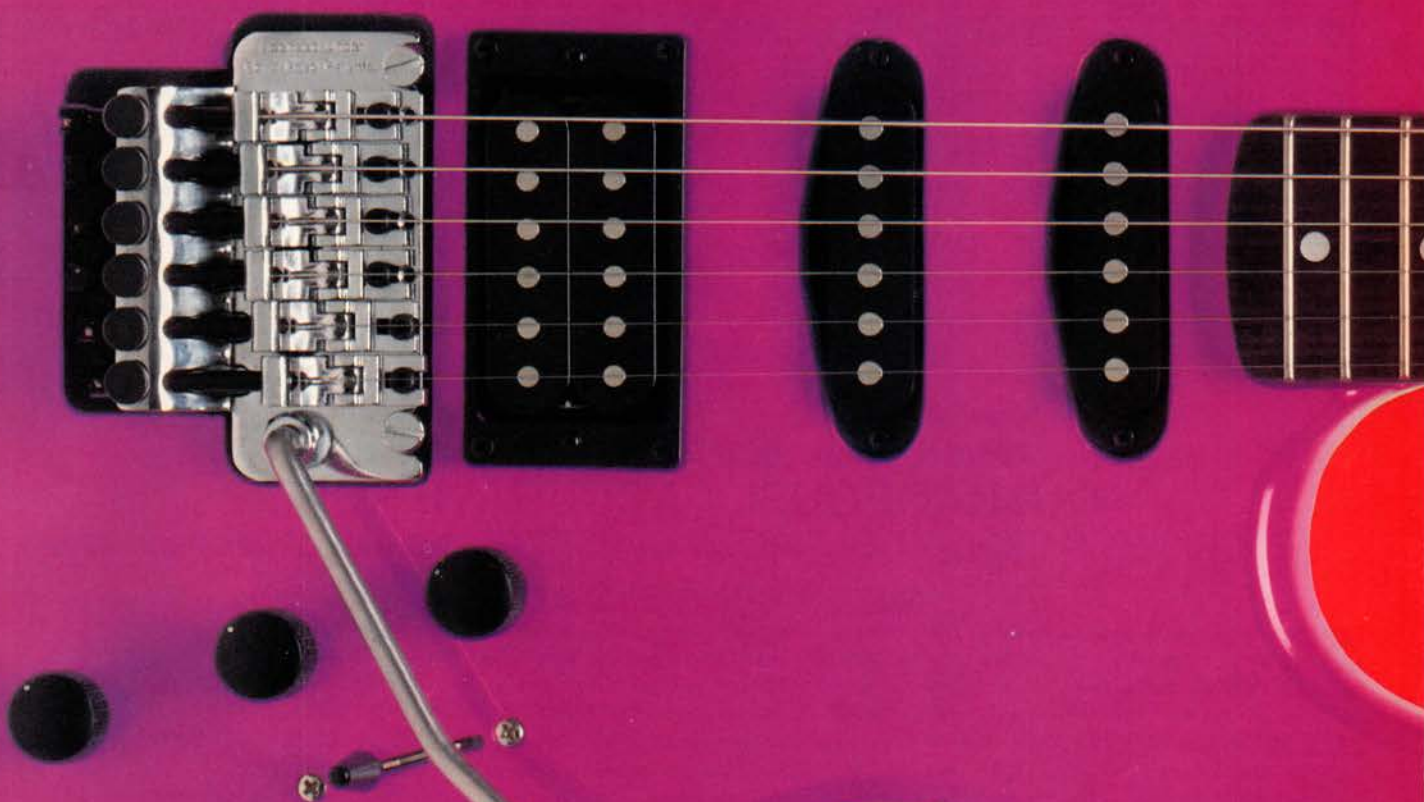
Yeah, that's about the time my parents started to let me. They hated the idea of me going out to play in nite clubs at night. We had a drummer, and the drummer's father liked going out drinking and raising hell, and he would tell all the rest of the parents that he would take care of us. So, we'd go out with him and he didn't care what we did for the rest of the night. But at least he'd go with us. My folks thought it was OK.

What were some of the first licks that you picked off records?

I can remember "Honky Tonk," by Bill Doggett. Some earlier Chuck Berry stuff. I remember Luther Nally had me take home some Bill Doggett records 'cause he was mostly a country & western guitar player, and he didn't have any idea and hadn't even heard some of the things I was asking him to show me. When I was taking lessons from him, he was showing me real basic things.

Chuck Berry had some heavy duty bends going.

He had some real good stuff. I heard all these bending riffs, and I was playing on strings that you couldn't move. I thought it had to be a vibrato bar. When I started, there was no one around to show me that stuff, so from first listening to records I did all sorts of wrong stuff. When I finally had people to watch, I realized I should have done a lot of things differently. I never knew you could do finger vibrato completely until Eric Clapton, and that's real strange, because I played the same stuff but I used a vibrato to do most of it. Then when Clapton came out and did this heavy vibrato stuff just with his fingers, it became a point of honor. You had to learn how to do it to be up there with the guys. So, I stopped using the vibrato bar completely and took it off my guitar, and learned how to do it with my fingers. That was a whole different ballgame, going from always using that Bigsby to using finger vibrato. Another thing I did wrong was I almost never used the little finger on my left hand. I always stretched the ring finger up. One day I just realized, hey, you're gonna have to change this around. I still use the third finger where a lot of people would use their pinky 'cause I still don't have the power in it.



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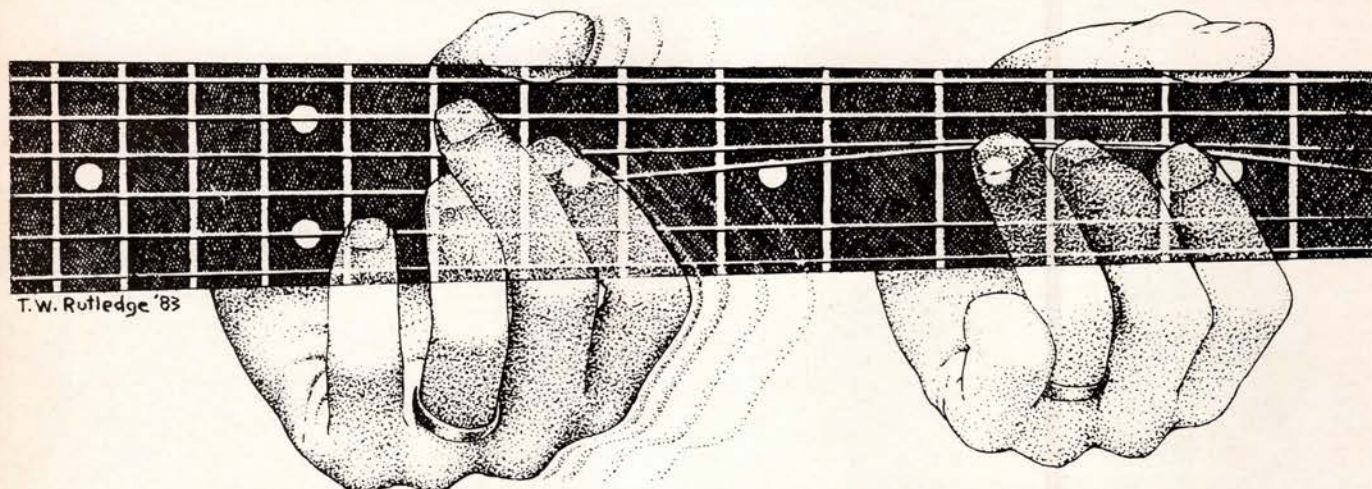
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TAPE S4 Rising Force - Heaven Tonight - Dreaming - Riot In The Dungeons - Crystal Ball - Now Is The Time (see R12)
TAPE S6 Surfing With The Alien - Ice 9 - Crushing Day - Always With Me, Always With You - Satch Boogie - Circles (see R10)
TAPE A Eruption - Spanish Fly - Ain't Talkin' 'Bout Love - Beat It - Jump - Panama - Meanstreet - Runnin' With The Devil - Cathedral
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TAPE K 5150 - I'll Wait - Girl Gone Bad - Good Enough - Why Can't This Be Love - Get Up - Dreams - Summer Nights - Love Walks In
TAPE M You Don't Remember, I'll Never Forget - Liar - Queen In Love - Fire - Magic Mirror - Trilogy, Opus 5 (Pt. 1)
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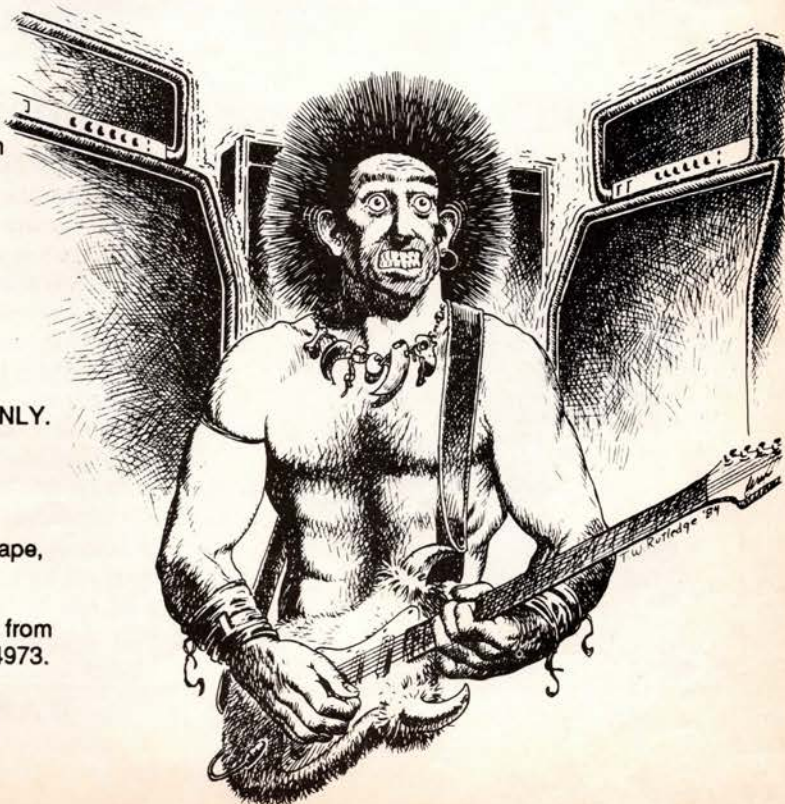
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I know everybody is going to tear me to bits. Believe me, I cut down guitar players, too. But it doesn't bother me, 'cause I know if I wasn't playing with Ozzy, I'd tear down whoever was playing with him. That's just the way guitar players are. Somebody asked me if I knew how many guitarists it takes to screw in a light bulb. The answer is six. One to screw it in and five to sit around and say I could do it better than that.

When you got the nod for Ozzy you turned up the gears with the pentatonic scales. Would you have developed a

more speedy style if you were playing around with your buddies?

Of course. It was the pressure of the situation. I wanted to play a lot of fast stuff on the record, but Ozzy goes, 'Don't play that. Why do you want to play that?' I said, 'Oz, I want to put something fast on the record so people don't think I suck.' He said, 'That's why I picked you for my band—because you don't play like everybody else. You're not playing Yngwie on acid every other solo. I could have just hired the first guy that auditioned if that was the case.'

Can't there also be speed with great music?

Without a doubt it can be done. Yngwie

is living proof. Frank Marino wails. What I like about Eric Johnson and Frank Marino is that they play really fast but it still sounds like rock 'n' roll and not like Yngwie Malmsteen. It's all attitude. I enjoy listening to their stuff more. I used to be so into the Yngwie thing when he first came out. He blew me away. Now, to me, playing like that is pointless. It's just following what everyone else is doing. Even if someone came out now who had developed this style seven years before Yngwie, the average person is going to say, so what, you sound like Yngwie.

Does *No Rest for the Wicked* establish your style?

No, and I don't think I'll ever think that anyway. But I know I have my own personality in what I'm doing. I know when I bend those notes with my vibrato, that it sounds like me. When Eddie first came out and did "Eruption," he must have known he was good. He had a clear style on that record right away. I don't think I have it yet, but I can feel what I'm playing.

You seem to play pretty much with the pentatonic scale.

Everything is pentatonic scales. I get a lot from John McLaughlin, Frank Marino and Eric Johnson. They are all pentatonic scale players. What's the sense of playing diatonic scales? Everybody is doing it now. Now matter how fast you play it, it's stupid. This way, if I play fast pentatonic scales, it doesn't sound like every other guitar clone out there right now. I don't do any tapping. I don't play with the bar. I go out of my way not to. Because I play classical guitar, I figured I'd use chicken pickin'. Why let my right hand technique go to waste? I'm not going to play classical guitar on the record. I had to fight for some of the country stuff. It doesn't sound like country anyway. I tried to explain that to Ozzy. No matter what, the music is just too heavy and my guitar sound is blaring with distortion. I could play some country licks, which is what I did when I learned those Albert Lee licks off his videotape, and when I end up playing them through a stack and a wah wah pedal, it sounds so far away from Albert Lee it's not even funny. It's a totally different sound. I had a whole bunch of country things on "Demon Alcohol" and "Crazy Babies." "Devil's Daughter" is all chicken pickin'. You couldn't do it without picking 'em. It's in almost every solo. I wanted to put in as much country stuff as I could. Sometimes I was right at the edge and Ozzy would look at me and say, 'Book that one baby. You can't play that on the record.'

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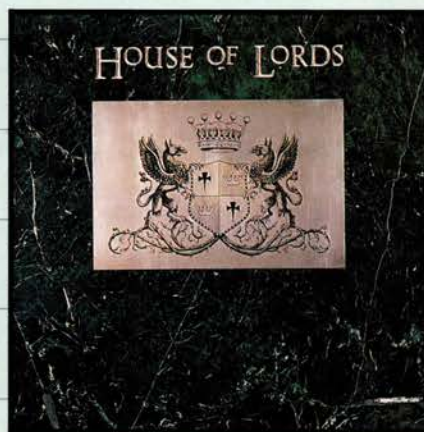
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What are some of the early Muddy records that you picked stuff off?

I guess the first Muddy stuff that I heard was on those radio stations and they played whatever was released at the time, the mid 50s, the stuff with Pat Hare on it. The first album that changed my guitar playing life was the Chess, *Best of Muddy Waters*. On that record he was playing slide, and in the mid-50s he wasn't playing guitar anymore, he was just singing and impressing the girl. This is before white people were listening at all. Playing your own guitar was just not cool for a while—it was cooler just to be up there looking groovy. Then there was all this primitive stuff on his records, where he was playing guitar and I didn't know what it was. It sounded like steel-guitar playing to me. What was amazing was that you could hear somebody was playing the slide stuff then you'd hear him fretting with the fingers, and you can't do that with a slide. He was doing both at the same time and I didn't know what was going on, 'cause this was before I had read any books. In fact, the first I ever read about any of that stuff was the liner notes on each of the blues albums. They always called it "bottle-neck" guitar, and they'd tell you about guys breaking the necks off bottles or playing with steak bones and stuff, so I tried all that stuff. I tried playing with test tubes and lipstick holders, and I even played slide with my watch crystal for a while. I didn't even know what the tuning situation was. Then I started to figure things out from listening to how certain notes in chords would ring out, whether it was open-tuned or not. It took a lot of listening to tell what the open tunings were. Then I started using all these different objects to try to get a decent tone. I took it real seriously, but it wasn't something that they would pay for in the white clubs where I was making all the money. Nobody had ever heard of it, so it was only something that I did for fun in my spare time.

You got a great natural sound on all the studio Muddy records you produced.

Muddy had done a couple of records right before, that he wasn't happy with—the sound quality wasn't right. I think what happened was that technically things got too good, people didn't know what to do with the equipment and things sounded so clean, that it was hard to get a blues or a hard rock record sounding hard. For years, records were made by recording everybody live with one or two mikes, and then all of a sudden there were baffles with several mikes on each guy. We just went back to the other way. I didn't really know what to do, so I got this engineer friend of mine, and I played him all the old records that I liked, and some of the

new records that I didn't like. We got him to try to figure out what made the new records sound not quite as good, or in some cases, just terrible. I thought the best thing to do was to go for the old-style sound without doing anything modern to get it. We had a big room and we had mikes on everything plus a mike overhead that picked up the room sound, and we ended up using more of that mike than anything else. If anybody made a mistake, though, you couldn't just take it out and throw in something else. We had to get it right when we were doing it 'cause we couldn't doctor it very much later. We all really had a good time making those records. All of them were about the same; we'd go in and do the whole record in about three days. Muddy never had any problems; he'd sing the stuff right all the time, and usually we didn't need more than three or four takes of anything. We used a lot of first takes 'cause everybody knew what they were doing and just went in and played.

At the time that you made those records, the mid-70s, it wasn't the most happening time for the blues, especially in light of the tremendous resurgence of the blues lately.

It's weird how that seems to come and go, but I think there was a backlash against the big blues boom of the late 60's. I mean, there was so much blues then that even if you didn't like blues you almost had to have a blues band. It was so happening and such a fad in the late 60s that it had to self-destruct. It seemed like I was the last straw—they couldn't handle any more after Johnny Winter. It was like, "an albino from Texas who plays blues? Forget it." It went from being so popular to being completely out, and finally when we did *Hard Again*, it started a mini blues revival.

That probably was the real beginning of what we're seeing now.

That, and Stevie Ray Vaughan getting discovered. It's too bad that it always seems to take a white guy to get discovered for people to go back and re-discover the black guys that really started it out. I don't know if blues is the kind of music that ever will be *the thing*, in fact it's probably better that it isn't. I kind of like it better when it's there for the people who want it. But it's a drag when nobody's playing it and the younger kids that would like it aren't even aware of it.

One thing that's resurfaced many times is "The Things I Used to Do," that you did with Hendrix. What's the story behind that session? Did you jam together a lot? Yeah, we played together a lot. That particular song is one of the millions of things we did. Mainly, he wanted to learn how to play slide so he'd get me to

play while he would watch. He'd take the tape home and play around with it. We did a lot of stuff that he was trying to turn into songs for himself, but there wasn't any real reason for that particular song except just to have fun. He really wanted to learn how to play slide. He had studio time booked all the time, so he'd go down to my manager's club, the Scene, and after hours get people to go to the studio and jam, and then he'd write songs out of the ideas he'd gotten the night before.

I came across *The Johnny Winter Story*, with "Gangster of Love" on it. Was that an unauthorized release?

There were millions of albums and they're still coming out. I made my first record when I was 15 and I didn't sign with CBS until I was 25, so during that ten year period I recorded for a million different labels. I did a lot of work with other people where I would just get paid like three bucks an hour playing for whoever came to town. I recorded all kinds of stuff, enough for five or 10 records. Later all that crap that I recorded in the old days came out.

With the records you did for Alligator, I don't hear anything like "Rain" or "Anything for Your Love."

Those two tunes aren't straight blues. I was real happy with Alligator, but they just didn't have the money for promotion. They just weren't a big enough label. A lot of people weren't aware that the records were even out there. And I was afraid of going with a bigger label; I was afraid that they would want me to do something real different. These people at Voyager said, 'We pretty much want you to do the same thing. If you could just concentrate on doing at least 1/3 of the record with radio in mind, try to do something that might make it to air-play.' That wasn't much to ask. But I don't think we actually did any of the record with radio in mind, really. And they've been really good about not trying to get me to do anything in particular to be commercial.

When you did "Raised on Rock" and "Strangers" on *Johnathan Dawson Winter III*, it's not like it was so different from what you're doing now.

No, I don't think so. I don't really feel like there's any big change. I'm just trying to do the same thing I've always done and hopefully get across to the new audience, young people. I guess that's what you keep trying to do, to let the younger kids know that this kind of music is still around, or is around, *period*.

When did you stumble onto Firebirds?

A guy named Ed Selig from St. Louis sold me my first Firebird. In fact, I think he sold me almost all my Firebirds. There was a friend of his from St. Paul named Pete, who sold me a couple of

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Firebirds, too. When I was playing festivals, Ed and Pete were going into these little towns and buying guitars for nothing, fixing them up, and selling them to rock stars for a fortune. But actually, he sold me my first Firebird for \$250. Real cheap. He sold so many Firebirds after that, and he always gave me great deals. So, I bought most of my Firebirds from Ed Selig. He still has a music store, Silver Strings, in St. Louis.

Did you flip your lid for Firebirds when you first got them?

Yep. I thought, this is the best guitar—it sounds like a Fender and plays like a Gibson. I still use them for slide, but I think the Lazers sound better to me. I can play it better and get more of what I want than on a Firebird.

You're using a Lazer guitar now?

This is actually a new one that I got made right before the new record. It's a two pick-up model. The main thing that bothered me about that other one was it had just one pick-up and that really did get on my nerves, because the rhythm pick-up is the one I use the most. This guitar has a wider range of things I can do with it now. It's real close to the Fender sound I always tried to get. Something that sounds like a Fender, but didn't play like one.

You keep your guitar tuned down to D? I started doing that when I started play-

ing these Lazers. It's a ridiculous reason. You'll never believe this. The string gauge I was using was .009, .011, .016, .024, .032, .042, and the Lazer this guy had just sold me had a gauge heavier on there starting with .010, .014, .017, .026, etc. Usually, I would just change the strings, but I'd been carrying this guitar around with me, just messing around with it. I hadn't plugged it in—I bought it without ever trying it. I bought it because it was small, and I figured it would be nice to take on planes with me, but when I plugged it in the amp, it sounded so good, I wanted to use it right then, so I figured I'd tune it down. That sounded real nice, and when I finally did decide to change the strings, I put the same set on it and just tuned it down. I really kept thinking it was just gonna be for a while, and it's been four years now. I just like the way that extra low note sounds. It was also easier on my voice; I tended to do things in the same key except having everything down two half-steps on a lot of the songs. Since I was gettin' older, my voice was changing and getting lower anyway, and that made it easier. I break a lot less strings this way, too. That's another thing I like, 'cause I was breaking a lot of first strings when I was using the 9's. Using these, I almost never break the E string.

You pick hard, too.

Yeah, I pick real hard using the thumb pick, and I have it set up pretty high, too. Another problem I had with Strats is it always seemed that you had to put more energy into pulling the strings than on a Gibson, and you can push not as hard and bend further than on a Strat. I don't know why that is. It used to drive me crazy. I'd ask every guitar player and every guitar maker why and nobody seems to know exactly; it's just the way it works.

You must be a fan of T-Bone Walker. Once I started hearing more T-Bone Walker stuff, I felt like a lot of Chuck's stuff, and even Hendrix's riffs had to come from him.

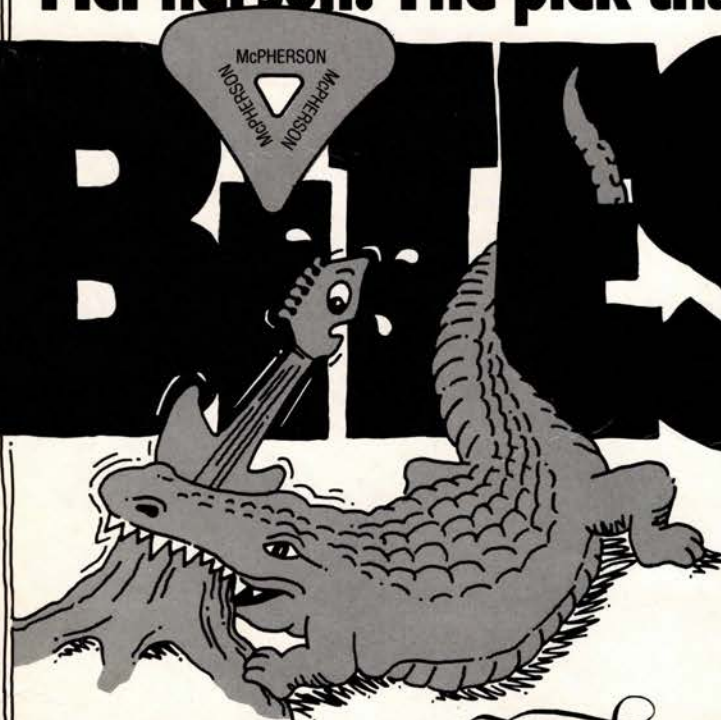
I've always told everybody that if there had to be one person that influenced me most, it would be T-Bone Walker. Most people don't hear it, because I don't sound anything at all like T-Bone. He had that fat guitar and played with a flat pick and he didn't have any vibrato to speak of, but he would change the rhythm around *completely*. That stuff, and he played a rhythm style that didn't quite fit what anyone else was doing. To me, he was electric blues guitar. I've heard B.B. King say that, too, that he learned most of his stuff from T-Bone. I really think that T-Bone was without a doubt the father of Electric Blues Guitar. It's hard to conceive, but even if you learned how to play blues without ever hearing a T-Bone record you would still learn from him just from all the people he influenced.

You've spoken of blues influences. Did you get anything from rock 'n' roll?

To me, Chuck Berry is like the Jimi Hendrix of the 50's. Nowadays, guitar players learn and start out with Chuck Berry, but in those days, he was so far ahead of the other people that were doing rock 'n' roll. Ricky Nelson's guitar player, James Burton, was also one of my favorites. He did the original "Suzy Q," by Dale Hawkins. The first time I ever heard that cut I thought it was so *great*. Simple stuff sounded so *good*. That's been the biggest change in guitar playing over the years to me. In the old days, it was *bad* to play too much, especially if you were a rock 'n' roll player. Then it kind of changed where you could get away with doing more, and now guys are just playing *great* stuff. In the old days, the guys who played really good stuff were jazz players. Rock 'n' rollers were immediately counted out. Chuck Berry kind of made up rock 'n' roll guitar. And he used all blues riffs. He was just a blues guitar player. People are always asking me, "What's the difference between blues and rock 'n' roll?" There is really no difference. —

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ZAKK WYLDE/ OZZY OSBOURNE

Continued from Page 68

Live, in my guitar solo, I get to do as much of the country thing as I want. What's Ozzy going to say? 'I want to make an announcement to everyone. There will be no country fiddling at this concert.' Live I can do it all I want. That's what I want to be my bag. I want to have a swinging rhythm where I can solo over it, as opposed to some slow heavy metal beat which is kind of limiting. You've always got to solo off what the band's playing. What's the sense of playing country grit fiddling off some mosh rhythm? Putting slide guitar in heavy metal and the country bit has not really been done. Albert Lee has done it but not in this context. It's so cool soloing over boogie shuffle music. When the band is swinging you can play a lot of syncopated guitar lines. Most heavy metal is straight four. You can't syncopate your lines on that.

You got a bit of slide guitar on the record. I expected to hear a little more than I did.

I wanted to put more in, but Ozzy said, 'Hey, this isn't a Rory Gallagher record.' Ozzy didn't like me using the wah wah a lot either. I used a wah to end the "Miracle Man" solo. I step on it and bend a note. I whack on the wah pedal just to get that high boost. It was originally on the "Devil's Daughter" solo, when the Johnny Winter lick kicks in. Ozzy said, 'Man, cool out with the wah.' I had it on "Hero," with the slide on it. That's the extra song on the cassette and CD. I said, 'Oz, I like using the wah pedal. I don't use a whammy bar. I don't do taps. I've got to have something that sounds kind of cool.' I got the slide in "Bloodbath in Paradise." I'll get more of it on the next record.

You're in a unique position in that you have to play solos by Randy Rhoads, Jake E. Lee and Tony Iommi. How does that feel?

Ozzy never said anything about it. He asked what I was going to do with the solos. I said, 'I'm going to play them the way they are on the record.' It's fun for me anyway. When you're in a cover band and you play a song exactly the same as the original artist, you feel like you're them. When I play a Zeppelin song, I think I'm part of Led Zeppelin and get into it. That's what's so much fun about playing cover songs. I play the solos the way they were because they're good. It's all the same music, but different ways of going about it. I still play the Sabbath stuff much the same way with Tony's solos. We do "War Pigs" and Geezer is cracking up because I like the way Tony played. My favorite song of Iommi's is "Hole in the Sky," but we don't play that. Tony was the riff master of all time. I don't think anyone has come up with better riffs

than him and Jimmy Page. I'd say he created a new style of music. Let's say thrash metal was never created. You had normal Zeppelin rock and the next thing you know, there's Metallica stuff. That's a new style of music. That's what Sabbath did. Tony created a new style of music with the riffs. They were the furthest thing from Led Zeppelin. Led Zeppelin was more rhythm 'n' blues/rock 'n' roll. Compare "Into the Void" with the heaviest riffs Zeppelin ever had—"Whole Lotta Love" and "Heart-breaker"—and you can hear the difference. Think about how far ahead of his time he was. Ozzy was saying Sabbath were a lot like Metallica are now.

What was the greatest strength of Jake? His picking and his vibrato. The way he picks you could always tell it was him, with his squeals and harmonics. George Lynch does a lot of squeals and harmonics, but he and Jake sound totally different. Listen to the end of "Bark at the Moon." The notes are stinging. His 16th note rhythms are also his trademark. There is only one rhythm that is a bit like a Jake rhythm. That's "Tattooed Dancer." You'll notice all the riffs are 8th notes, except that one. With Randy it was the classical thing he had going. **Classical music is considered a big brother to heavy metal these days. But classical guitar is not like heavy metal guitar.**

No. Nothing about it helped on this record. The only thing is, I can use the fingers on my right hand to pick the strings. That's about it. I can't use that element in the music because that's what Randy used. I can play classical guitar, and I want to show everyone I can do it, but you can't be that stubborn. You have to be smart enough not to let your pride get in your way. I'd like to jam on some classical and show everybody I can rip. But everyone would only say, big deal, Randy did it on the first album. That was his trademark, classical guitar. That's what separated him from Eddie Van Halen. Eddie was wailing blues, fast, radical whammy bar. Randy had all this class and classical guitar.

How are your solos constructed?

They are improvised until I get all the things that I like. I'll sit there for a few hours, hang out and get some junk food and soda, and jam until I feel I got what I want. Then I say, roll it, I'm going to take it this time. And we record it. Ozzy and Bob Daisley both helped me with my solos. I'd have a tape of us playing rhythm at rehearsal. I'd put the solo on and Bob would say, 'It's too much there, why don't you play less?' Ozzy ended up listening to all the solos. I got to one where I wanted to play something really fast and I was going for it. He said, 'All

the solos sound real good so far, why do you want to put a bad one in there?' There's a part in "Devil's Daughter" which is a Jimmy Page or Johnny Winter cliché, which was going to be a real fast bit, but then I started doing that familiar riff. It fit so well, it was like kicking into fourth gear. I'm sure some people, especially guitar players, are going to think it's cheesy, but it sounded real good to me. If there is one thing I learned, it was to feature the guitar solo so it's another part of the music. Put it in a different key and different rhythm. In the 60s and 70s they often they did it that way. The guitar solo was another piece of music. These days, too often the guitar solo stays in the same key and in the same rhythm as the guy singing. There is no launch pad for the guitar solo, so it doesn't lift the tune. It's more like I think we need a guitar solo in here, so they just stick one in. For "Purple Haze," Hendrix set up the guitar solo with a build up. He didn't go "Excuse me while I kiss the sky," and just go right into the solo.

You have a pretty thick sound on the record.

There's four rhythm guitar tracks on every song. I did two rhythm tracks with Roy Thomas Baker, and then we went back in and did it again with Keith Olsen. He beefed my amps up more and

we did two more passes on top of the other tracks I doubled every solo.

Was doubling the solos a problem?

After I just learned the thing, I would be able to double it with no problem, right off the top of my head. I don't see what the big deal is about doubling. I think it sounds better when they're not as precise. It sounds a little thicker.

How much of your sound was already developed when you went to record?

The sound I wanted was real fat, the fatter the better. Not so it's muddy, but so it's real tight. Ronnie Le Tekro has a wicked sound on the *Tell No Tales* album. His guitar sound on "10,000 Lovers" is phenomenal. That fat sound is what I heard in my head when I went into the studio. Sharon Osbourne said, 'Don't compromise for anything, it's got to be really good. Get the sound the way you want it.' I never got it until Roy Thomas Baker left and Keith Olsen came in. I remember when we were doing the ballad "Wire," which is not on the American release, I asked Roy to get some bottom end stuff. He said, 'You've got to be kidding.' He was shocked. I said, 'I don't like the sound of it.' It was a second division bootleg guitar sound. When Keith came in, I told him the guitar sound I wanted, and he whacked it right out.

What was the problem with Roy? Why

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John Nady,
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couldn't you get that sound?

I'd say I want this sound. Roy would say, 'What sound?' He'd go, 'You're supposed to know what sound you want.' Instead of him working to get the sound, he figured I knew how to set up my equipment and how to get my sound. I had just bought the gear from Lee Jackson and walked into the studio. I played through the stuff at Lee's house. The rack was sitting in his living room and I heard a killer guitar sound. We brought it to the shop and I played it through two stacks and I said, this is the sound. I've got to have this. I didn't know how it was going to sound in the studio. I didn't know how to work the rack. Lee was in the studio the whole time we did the record, to tweak it. They had to put a piece of plexiglass over the dials, so I wouldn't touch them and ruin it.

What else did Lee Jackson do for you?

Everything. Lee designed and built my whole package, with four heads, two Ashley FET 500 power amps and two custom Metaltronix 100 watt heads and a rack. I have three Lee Jackson Perfect Connection GP-1000 preamps: one for clean, two for dirt. I have a Simmons SPM 8:2 MIDI mixer that splits the signal to the heads and then the rack. The only time it splits is when I hit the clean channel and then it splits the heads off. With those heads you couldn't get a clean sound. It says on it "Metaltronix: Built to Blast," and that's all they do, just wail. It's such a tight sound. At loud volumes the whole room will be shaking and you still won't get any feedback. You get mounds of sustain. The speakers are high wattage Celestions. Lee calls it the Zakk Attackk Rakk. It has a Furman LF-8 Power Conditioner Light Module, two Nady 701 Wireless receivers, two Roland Dep-5's, one Yamaha SPX-90, and two Rocktron Hush IIC noise reduction units. I don't use any of the stuff like the Yamaha SPX-90 to its fullest extent. All I want is a good guitar sound I can rely on, where I can turn it down and whack it out. The only pedal I want to step on is a wah wah. I've got a Boss Super Overdrive if I want to get feedback holding those notes. I was never able to get a sound where you had mounds of sustain and the thing wouldn't feed back constantly. The Super Overdrive is on mostly all the time because it cuts it and gives it a bit more edge. Your harmonics sing a lot more. That sound is on the record, too. I have a chorus from the SPX 90 and a Boss Chorus in reserve.

I understand the vocoder on "Miracle Man" was flown in from the demo.

When we were working on the song I was going to use the vocoder for the solo and it wasn't happening. I kept saying "I Am Iron Man" with it. Where the solo started, I switched it to "Miracle

Man" and recorded it to a Fostex. It sounded real cool. Ozzy's voice was already on there singing "get wasted." It sounded like "Miracle Man get wasted." Ozzy said, 'That is really cool; keep it on.' When we went in to record, it sounded awful. It sounded like 'Miracle Man from New Jersey with a cold.' The keyboard player, Johnny, took it from the Fostex and put it in his Emulator and it worked. We couldn't get it to sound good with all this expensive equipment. What's your guitar story?

I use Les Pauls with EMG pickups. That's it. The reason why I use them is because I saw Dave DiPietro of T. T. Quick play them. It's the simplest guitar. I can't handle guitars with tons of but-

tons on them. I traded a white Gibson doubleneck and a black Les Paul Custom for the striped guitar I used on the album and for this cover. The reason I got the stripes on it was because before I painted it, it was a Randy Rhoads guitar. I'd be pissed if I was in the audience and saw a guy playing a Randy guitar. I can play on Strats. Once I got a whammy bar I thought, I'm going against everything I believe in. Everybody and their mother plays a Stratocaster with a Floyd Rose. I used the back pickup on the Les Paul. I like using the front pickup to get a nice smooth tone. Ozzy said, 'Book that cow sound.'

How did writing songs work out?

It was me, Bob, Randy, and Johnny who

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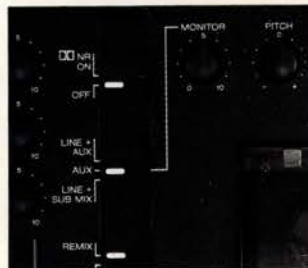
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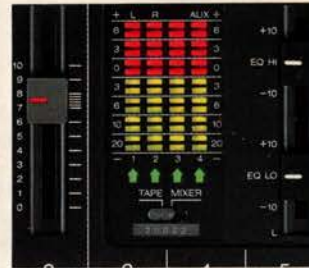
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started writing. I had all the riffs. I remember Sharon saying, 'Get more things like "Bloodbath in Paradise." We want real heavy stuff.' I was writing riffs that if I were to listen to the record they'd make me stand in front of the mirror and rock out in my room. For a song like "Miracle Man," me and Randy were just jamming around. I was doing a funk thing, tapping with my thumb on F# and pulling up on the B and E strings. It sounded like a Kool and the Gang song. Randy started playing a straightforward heavy metal beat, while I had a clean guitar sound and started using a wah pedal. I whacked the distortion on and we started getting into it. Randy developed the stops in the song. Ozzy did all the melodies. The first take when he came up, he'd sing "I'm looking for a miracle man to buy me some chips." He'd sing a whole bunch of words, and then him and Bob would get together and figure out what they wanted to write about. We wrote most of the songs in one sitting.

So all of your musical ideas were done without any thought to lyrical content?

No lyrics, no melodies—we'd just keep jamming till Oz came up and said, that's cool. On "Bloodbath in Paradise," he walked up to the mike and the first thing he said was "I'm coming home but nobody's home." For practically every song the first thing he sang off the top of his head is what's on the record in some form.

Bob Daisley's co-written a lot of songs with the band. Why hasn't he become a member?

Bob and Ozzy don't see eye to eye for an extended period of time. Bob was going to do the *Ultimate Sin* album, and he and Ozzy got into an argument. They clash all the time, but they're always friends.

Why did Phil Soussan leave the band?

Phil wanted to do more commercial things with his writing. He met Billy Idol in Bora Bora and they became friends. We weren't jelling together and Phil was hanging out with Billy a lot and there was more for him to do in Billy Idol with the stuff he was writing. Phil's stuff was heavy, but there was a lot of keyboard stuff. I think he'll work out great with Billy.

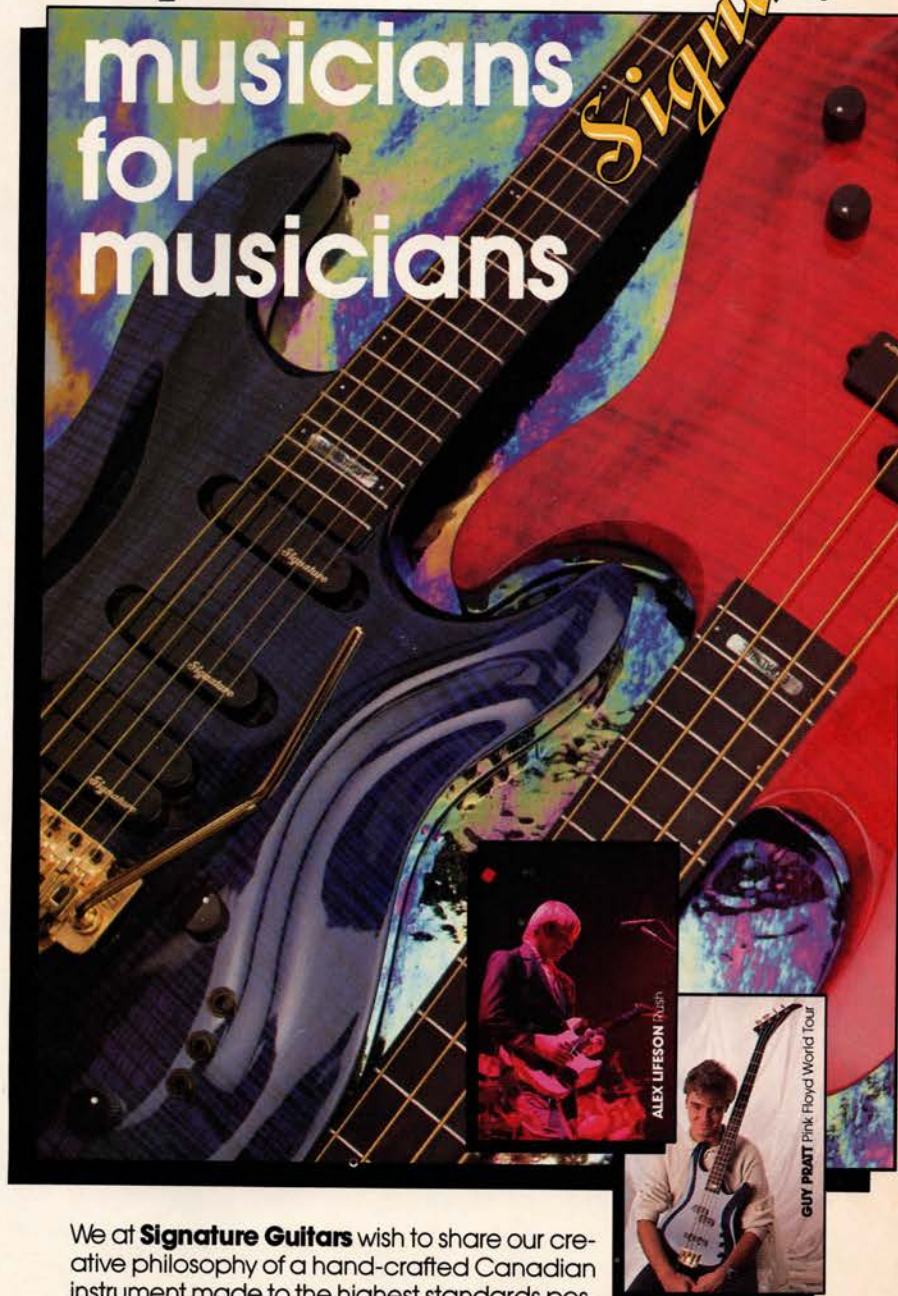
And do you think you'll work out with Ozzy?

Now that I have the chance, I'm going to do the best I can. We're already writing for the next album. I hope to do different guitar things and longer solos. These solos were written, and I didn't put that many guitar fills in, either. That's okay, because I get to do it live. Right now I just feel like I'm the third luckiest guy in the world. Pee Wee Herman is number one, and Dan Quayle is number two. ➤

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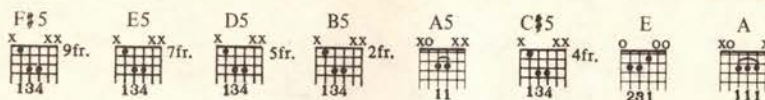
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MIRACLE MAN

As Recorded by Ozzy Osbourne
(From the album NO REST FOR THE WICKED/CBS Associated Records)

Words and Music by Ozzy Osbourne,
Zakk Wylde and Bob Daisley



Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
- ③ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Moderate Rock ♩ = 138

N.C. (F#m)

Rhy. Fig. 1

Intro

w/Rhy. Fig. 1 (3 times)
N.C. (F#m)

Ha ha ha ha ha ha ha ha ha ha! (w/echo repeats)

E5 F#5 sl. sl. N.C. (F#m) (both notes vib.)

E5 F#5 E5 F#5 B5 1st, 2nd, 3rd Verses

1. I'm look - ing for a Mir - a - cle Man...
2. To - day I saw a Mir - a - cle Man...
3. A dev - il with a cru - ci - fix,

Overdubbed gtr. w/"Talk Box" effect

Fill 2

(Spoken) Mir - a - cle Man...

16	16	14		
16	16	14	11	(11)
16	16	14	11	
14	14	12	9	

[illegible]

Fill 1

A.H. (8va) Full

A.H. (8va) Full

Full 1 1/2

f

A.H. Full

A.H. Full

Full 1 1/2

5

5

11

11

11

11

F#5 * - -

94 GUITAR, MARCH 1989

w/Fill 3 B/F# A/F# N.C. (F#m) B/F# A/F# N.C. (F#m)
 dim.
 (17) (17) (17)
 P.M.-----4 5
 4 2 1
 4 2 2
 0 2 2 2
 H
 D.S. al Coda
 Coda
 D5 C#5
 self right - eous
 sl.
 P.M.-----4 5
 12 12 12 12 12 12 12 11 11 11 11 11 11 11
 10 10 10 10 10 10 10 9 9 9 9 9 9 9
 sl.
 w/Fill 1 (1st bar only)
 B5 A5
 clown.
 (steady gliss.)
 sl.
 9 9 9 9 9 9 9 7 7 7 7 7 7 7 12 12 12 12 12 12 12 11 11 11 11 11 11 11 9 9 9 9 9 9 9 7 7 7 7 7 7
 7 7 7 7 7 7 7 5 5 5 5 5 5 5 10 10 10 10 10 10 10 9
 sl.
 Chorus
 w/Rhy. Fig. 2 & Fill 2 (both till fade)
 N.C. (F#m)
 Mir - a - cle Man. ... got - bust - ed.
 B/F# A/F# N.C. (F#m) E5 F#5 D5 C#5
 Mir - a - cle Man. ... got - bust - ed.
 N.C. (F#m) B/F# A/F# N.C. (F#m) E5 F#5 D5 C#5
 Mir - a - cle Man. ... got - bust - ed.
 Play 4 times and fade

Fill 3 Overdubbed gtr. w/ "Talk Box" effect

Mir - a - cle — Man.

P.M.-----

16	16	14	(14)	11		
16	16	14	14	11		
16	16	14	14	11		
14	14	12	12	9	9 9 9 9 9 9 9 9	9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

BASS LINE FOR MIRACLE MAN

As Recorded by Ozzy Osbourne
(From the album NO REST FOR THE WICKED/CBS Associated Records)

Words and Music by Ozzy Osbourne,
Zakk Wylde and Bob Daisley

Tune down 1/2 step:

④ = E♭ ② = D♭

③ = A♭ ① = G♭

Moderate Rock ♩ = 138

Intro

4

N.C. (F♯m)

B/F♯

A/F♯

N.C. (F♯m)

Bass line notation for the Intro section, measures 1-4. The first staff shows the bass line with a forte (f) dynamic and a half note (H) in the first measure. The second staff shows the fret numbers: 0-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2.

Bass line notation for measures 5-8. The first staff shows the bass line with a half note (H) in the first measure. The second staff shows the fret numbers: 0-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2.

Bass line notation for measures 9-12. The first staff shows the bass line with a half note (H) in the first measure. The second staff shows the fret numbers: 0-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2.

Bass line notation for measures 13-16. The first staff shows the bass line with a half note (H) in the first measure. The second staff shows the fret numbers: 0-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2.

Bass line notation for measures 17-20. The first staff shows the bass line with a half note (H) in the first measure. The second staff shows the fret numbers: 0-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2.

Bass line notation for measures 21-24. The first staff shows the bass line with a half note (H) in the first measure. The second staff shows the fret numbers: 0-2-2-2, 2-2-2-2, 2-2-2-2, 2-2-2-2.

Mir - a - cle Man_ (etc.)
Mir - a - cle Man_ (etc.)
cru - ci - fix, _____ (etc.)

1. I'm look - ing for a
2. To - day I saw a
3. A dev - il with a

(2nd, 3rd times only)

3rd time to Coda

N.C. A5 B5 C#5 E A D5 C#5

5 5 5 7 7 7 5 7 9 9 9 9 9 9 9 9 9 0 0 0 5 5 5 5 10 10 10 10 10 10 9 9 9 9 9 9

sl. sl. sl.

B5 A5 Chorus N.C. (F#m) B/F# A/F#

7 7 7 7 7 7 7 5 5 5 5 0 2

H Mir - a - cle man... (etc.)

N.C. (F#m) D5 C#5 1. E5 F#5 E5 F#5

0 2

H sl. H H

2. E5 F#5 E5 F#5 B5 N.C. (F#m) E5 F#5 E5 F#5 B5

0 2

H H H H

E5 F#5 B5 A5 N.C. Guitar solo F#5 E5 D5

0 2 0 2 2 0 4 2

sl. sl.

A5 B5 A5 N.C. F#5 E5 D5

2 2 2 2 2 2 0 4 2

sl. sl.

B5 N.C. C#5

2 2 2 2 2 2 0 4 4 2 0 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

A5 B5 C#5 E A A5 B5 C#5
 sl.

A5 B5 C#5 N.C. 3 3
 sl.

N.C. (F#m) 2 B/F# A/F#
 sl.

D.S. al Coda

N.C. (F#m) B/F# A/F# N.C. (F#m) B
 H

Coda
 D5 C#5 B5 A5 D5 C#5
 sl.

Chorus
 N.C. (F#m) B/F# A/F#
 H

N.C. (F#m) D5 C#5
 H

Play 5 times and fade

ZAKK WYLDE/OZZY OSBOURNE

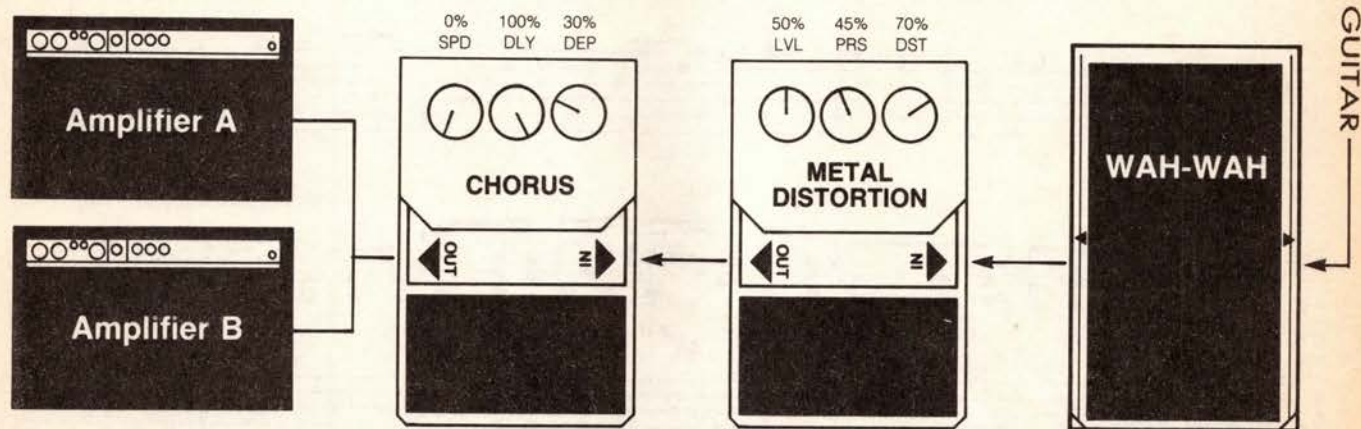
MIRACLE MAN

By Dean Stubbs

Zakk Wylde's sound is consistent with Ozzy's Osbourne's style and the general sound of his music. This sound basically contains distortion, wah wah,

and a very slight delay, which is evident on some of the longer sustained notes in the middle of the solo. A Vocoder is used throughout the song and can only be imitated with another Vocoder or a "talk box." In the live setting, Zakk does not play this part, it is done from a keyboard. The setup of pedals below is a starting point to re-create Zakk's sound. A wah wah pedal is first in line to help match the differences in the sounds that are used on the track. Zakk uses the bridge pickup on his guitar, but the dif-

ferences in the sound indicate that he is at least using different tracks for the mix of the song. The metal distortion is not quite set up full (70%), its presence is backed off just a bit (45%), and the internal gain is matched with the level control to the input gain. The chorus pedal is used to induce that 25 to 30 milliseconds of delay that is heard in the song. The speed of the chorus is off (0%), with the delay at full (100%), while the depth of the effect is kept moderate at (30%).



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A5

could -n't stop mov -in' when it first took hold, _____ it was a wild, strange night at the old town hall. _____

P.M.
mf

P.M.
mf

N.C.

There was a band called The Jok - ers, they were lay - in' it down,_____ but you

P.M.

P.M.

Chorus

A5 C5 D5 C5 N.C. F Bb/F F G C/G G

know I'm nev - er gon - na lose that funk - y sound. Hey! Rock 'n' roll, hoo-chie koo

(end Rhy. Fig. 1)

sl. sl. sl. sl.

(end Rhy. Fig. 1A)

P.M. P.M.

[illegible]

Rock 'n' roll, hoo - chie koo. Truck on out and spread the news.

Full
let ring
Full
H
P.M.
1/2

2nd Verse
w/Rhy. Fig. 1 & 1A

A N.C. (E7) A5 C5 D5 C5

A1 - right! I hope y'all know what I'm talk - in' a - bout,

1/4 1/2 1/2 1/2 1/2 1/2

P

1/4 1/2 1/2 1/2 1/2 1/2

P

1/4 sl. sl. sl. sl. sl.

let ring

1/4 sl. sl. sl. sl. sl.

2-3 2-3 2-3 2-3 2-3

N.C. A5 C5 D5 C5 N.C.

the way she wig-gle that thing,— it real-ly knocks me out.— Get-tin'

A5 C5 D5 C5 N.C. A5 C5 D5 C5

high all the time but if you're not there too,— come on lit-tle clos-er, gon-na do it to you.—

N.C. Chorus F Bb/F F G C/G G A5 C5 A5 G5 A5 F5 F6 N.C. C G

Yeah,— rock 'n' roll,— hoo-chie koo.— Lawd-y ma-ma, light my fuse.—

Gtr. I

Full let ring! Full 1/2 H

Gtr. II

sl. P.M.-----4 P.M.-----4 P.M.-----4 1/2 P.M. P.M. P.M.

A5 C5 A5 G5 A5 F Bb/F F G C/G G A5 C5 A5 G5 A5 F5 F6 N.C. C G

Rock 'n' roll,— hoo-chie koo.— Truck on out—and spread the news.—

Full Full Full 1/2 H

1/2 P.M.-----4 1/2

Chorus

[illegible]

F Bb/F F G C/G G A5 C5 A5 G5 A5 F5 F6 N.C. C G

Rock 'n' roll,___ hoo-chie koo._____ Truck on out_ and spread the news.____

5 6 5 7 8 7 7 8 8 10 8 10 8 7 5 5 (15) 5 5 4 5

1/2

P.M.-----4

1/2

3 3 5 3 5 5 7 5 2 2 3 2 2 5 2 0 2 3 3 5 0 2 3 4 3

A5 F Bb/F F G C/G G A5 C5 A5 G5 A5

Rock 'n' roll,___ hoo-chie koo.____

7 5 6 5 7 8 8 7 7 5 8 10 8 9 7 5 7 (7) 6

Full sl. Full p

Full sl. Full p

1/2

P.M.-----4 P.M. P.M. P.M.

1/2

2 2 0 2 2 3 2 5 2 0 2 2 2 0 0 3 2 5 2 0 2 0 0

sl. sl.

F5 F6 N.C. C G A5 C5 A5 G5 A5 F5 F6 F5 G5 G6 G5 A5 C5 A5 G5 A5

Lawd - y ma - ma, light my fuse. — Rock - 'n' roll, — hoo - chie koo. —

H P *sl.* Full *sl.* *sl.* Full *sl.* Full

H P *sl.* Full *sl.* *sl.* Full

H

1/2

P.M. ————— 1

1/2

F5 F6 N.C. C G A5 C5 A5 G5 A5 F5 F6 N.C. C G 3

S'truck on out — and spread the news. — Done got tired — of pay - in' dues. —

sl. *sl.* P

sl. P

1/2

1/2

A5 C5 A5 G5 A5 F B \flat /F F C G A5 C5 A5 G5 A5

Said good - bye — to all — my blues. —

sl. *1/2*

sl. *1/2*

sl. *1/2*

sl. *1/2*

F 3 G Free time A/C \sharp 3

Lawd - y ma - ma, light my fuse. — Yeah, — hey. —

rit. *tr.* *P* *sl.*

H P H P H P *H P H P* *H P* *P*

H P H P H P *H P H P* *P*

rit. *tr.* *P* *sl.*

H P H P H P *H P H P* *P*

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(From the album JOHNNY WINTER AND/Columbia Records)

Words and Music by
Rick Derringer

Moderate Rock ♩ = 100

Intro F B \flat /F F G C/G G A5 C5 A5 G5 A5 F5 F6 N.C.C G A

mf *s.* *sl.*

T
A
B

1 1 1 3 3 3 5 5 5 7 7 7 7 1 1 1 1 3 3 5 5

1st Verse A5 C5 D5 C5

N.C. (E7)

I could-n't stop mov-in' when it first took hold, — (etc.)

0 7 5 7 7 7 0 5 5 5 0 3 3 5 5 3

N.C. A5 C5 D5 C5 N.C.

sl.

(3) 7 7 5 7 6 7 3 5 5 5 3 5 0 5 5 0 5 3 5 5 3 (3) 7 7 5 7 6 5 3 5 5 3

sl.

A5 C5 D5 C5 N.C. A5 C5 D5 C5

H

5 0 5 5 3 5 3 3 5 7 3 (3) 7 7 5 7 6 5 3 5 3 5 0 5 5 3 5 3 5 3 5

H

Chorus F B \flat /F F G C/G G A5 C5 A5 G5 A5

N.C.

Rock 'n' roll, — hoo - chie koo. — (etc.)

(3) 7 7 5 7 6 5 3 5 3 1 1 1 3 3 3 5 5 5 5 0 0 3 5 3 5

F5 F6 N.C. C G A5 C5 A5 G5 A5 F Bb/F F# G C/G G

The first system of musical notation for 'The Girl on the Train' is written on a single staff. It begins with a bass clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with some slurs and a 'sl.' (slide) marking. Above the staff, a series of chords are indicated: F5, F6, N.C. (No Chord), C, G, A5, C5, A5, G5, A5, F, Bb/F, F#, G, C/G, and G. The notation includes various musical symbols such as slurs, ties, and a 'sl.' marking.

A5 C5 A5 G5 A5 F5 F6 N.C. C G A5 N.C. (E7)

7 7 7 7 7 9 7 9 7 7 7 7 1 1 1 0 1 2 3 3 5 5 3 0

2nd Verse

A5 C5 D5 C5 N.C.

I hope y'all know what I'm talk - in' a - bout, — (etc.)

7 5 7 0 7 5 5 0 5 3 3 5 5 3 (3) 7 7 5 7 6 5 3 5 5 3

[illegible]

The musical score is written on two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into measures by vertical bar lines. Above the top staff, there are labels for chords: 'N.C.' (No Chord), 'A5', 'C5', 'D5', 'C5', and 'N.C.'. The first measure of the top staff starts with 'N.C.' and 'sl.' (sforzando). The first measure of the bottom staff starts with 'sl.' and '(3)' (triple). The bottom staff has a sequence of numbers: 12, 14, 12, 10, 12, 5, 5, 5, 3, 5, 3, 5, 5, 7, 3, 5, 7, 7, 5, 7, 6, 5, 3, 5, 3. There are also some wavy lines above the first measure of the top staff and above the first measure of the bottom staff. The score ends with a double bar line.

Chorus

F B♭/F F G C/G G A5 C5 A5 G5 A5 F5 F6 N.C. C G

The musical notation for the chorus is written on a single staff in bass clef. It begins with a key signature of one flat (B♭) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some chords indicated above the staff. The chords are: F, B♭/F, F, G, C/G, G, A5, C5, A5, G5, A5, F5, F6, N.C. (No Chord), C, and G. The notation includes various musical symbols such as beams, slurs, and accidentals. Below the staff, there are two lines of fingerings: the first line shows finger numbers 1, 1, 1, 3, 3, 3, 5, 5, 7, 7, 7, 5, 5, 5, 7, 5, 7, 0, and the second line shows 1, 1, 0, 1, 2, 3, 3.

A5 C5 A5 G5 A5 F B \flat /F F G C/G G# A5 C5 A5 G5 A5 sl.

5 5 7 7 7 5 5 5 7 5 0 3 3 3 3 5 5 7 5 6 7 7 7 7 7 9 7 7 7 7 7 7

F5 F6 N.C. C G A5 N.C. (E7)

Guitar solo

A5 C5 D5 C5 A5 C5 D5 C5 A5 C5 D5 C5

A5 C5 D5 C5 A5 C5 D5 C5 A5 C5 D5

A5 C5 D5 C5 A5 C5 D5 C5 A5 C5 D5

3rd Verse

A5 C5 D5 C5 N.C. A5 C5 D5 C5

qui - tos start buzz - in' 'bout that time of year, — (etc.)

N.C. A5 C5 D5 C5 N.C.

Chorus

F B \flat /F F G C/G G

A5 C5 A5 G5 A5 F5 F6 N.C. C G A5 C5 A5 G5 A5 F5 F6 N.C. C G
 5 5 7 7 7 5 5 6 7 5 7 0 1 1 1 0 1 2 3 3 5 5 5 7 5 4 5 4 7 5 3 5 3 5 3

F B \flat /F F G C/G G A5 C5 A5 G5 A5 F5 F6 N.C. C G
 1 1 1 3 3 3 5 5 7 7 7 7 7 7 7 7 8 0 1 2 3 3

A5 F B \flat /F F G C/G G A5 C5 A5 G5 A5
 5 5 3 1 1 1 3 3 3 3 5 5 5 7 7 7 5 5 5 7 5 7 5

F5 F6 N.C. C G A5 C5 A5 G5 A5 H F5 F6 F5 G5 G6 G5
 3 3 0 1 2 3 9 3 5 5 5 7 5 5 5 5 5 7 8 10 10 8 10 10 10

A5 C5 A5 G5 A5 F5 F6 N.C. C G A5 C5 A5 G5 A5
 10 12 12 12 12 10 12 12 12 12 10 8 8 0 1 2 3 3 5 5 7 7 7 7 5 5 6 7 5 7

F B \flat /F C G A5 C5 A5 G5 A5 F5 F6 N.C. C G
 1 1 1 2 3 3 3 5 5 5 5 7 7 5 7 5 1 1 0 1 2 3 3 3 3 3

A5 C5 A5 G5 A5 F G Free time A/C \sharp
 5 5 5 5 7 7 7 5 5 7 1 3 5 5

rit.----- (grad. slow down attacks)

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GUITAR QUESTIONS

P.O. Box 1490 Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: How can I adjust the T-bar on my Floyd Rose Tremolo to swing freely without any annoying play in the feel of the bar?—Jim Jacewicz/Naugatuck, CT.

ANSWER: Schaller now makes an after-market T-bar for the Floyd that gets as close as possible to your goal. It bolts on in place of your existing Floyd bar. Due to its precisely machined metal-on-metal design, you can loosen the tension to allow the bar to spin freely and drop under its own weight without a significant amount of free-play to interfere

with your feel when t-barring. In most cases, the installation takes minutes and can be done without removing the bridge.

QUESTION: Why do most guitar peg-heads angle the strings to one side or another after they pass over the nut, when it seems they'd be better off running straight to the tuners?—Carl Treichel/Bala Synwyd, PA


ANSWER: I can see no reason at all to angle the strings to the left or the right as they pass over the nut. All it does is increase tuning friction. In some cases, particularly with the offset "hockey-stick" style headstocks, it can actually cause the nut to slide right off the neck.

QUESTION: What can I do to stop my guitar strings from going out of tune?—Jorge Sosa Lopez/Calexico, CA.

ANSWER: The primary reason most guitars won't hold a tune is that the owners don't thoroughly stretch their strings when they first put them on. After you put on new strings and tune them up to pitch, tug on them a bit. Don't do this over the fretboard, as even a slight kink in the string over the frets can cause a buzz. For good string-stretching technique, try pushing the string with your thumb while you pull it in the opposite

direction with your forefinger or middle finger. Stretch the string a bit this way and then retune it. Continue until it will stretch no more, even after several good strong pulls. Stretch each string until it will stretch no more, and then you are ready to fine-tune and play.

QUESTION: Will routing for a tremolo hurt the sound of my Strat?—Kirk Kessler/Texas City, TX.

ANSWER: The routing won't hurt your guitar's sound significantly, but the new bridge itself might change the sound considerably. The material of the saddles and the angle of the strings over them play a large role in shaping the higher harmonics. These higher harmonics are largely responsible for what we call tone. There is little need for concern about the effect of wood removal on tone. The amount of wood removed for a Kahler tremolo is practically insignificant. Although the amount removed for a Floyd is a lot more, even that won't change the sound as much as the difference between the new and the old bridge will. 

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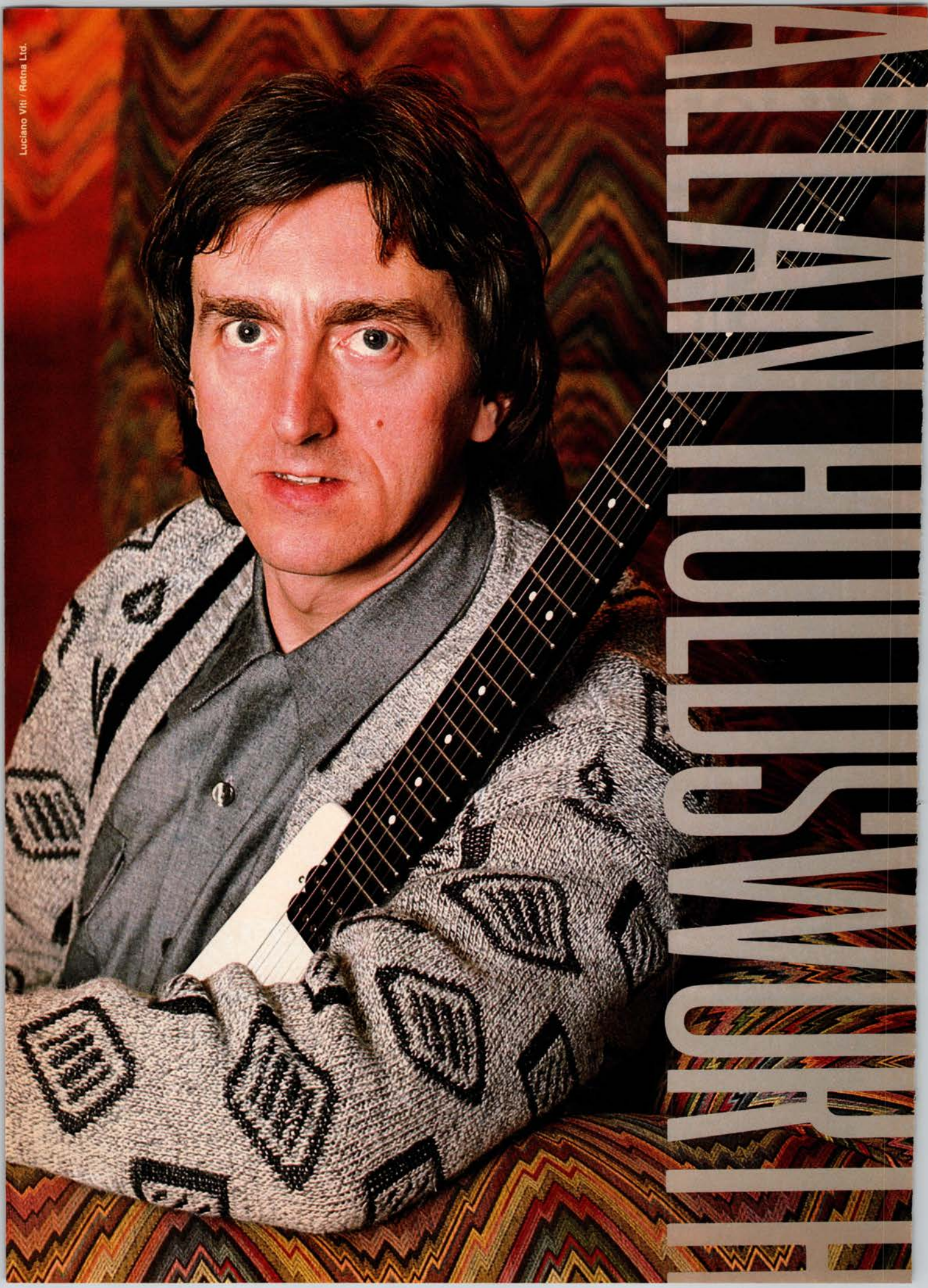
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by Wolf Marshall

Allan Holdsworth began his recording career with the ambitious, though obscure English fusion band Tempest, formed by drummer Jon Hiseman, of Colosseum (Colosseum grew out of the John Mayall blues band's horn section and later incorporated the guitar talents of Gary Moore in Colosseum II).

The musical output of Tempest reflected the attitude of the times, a diverse aggregate of post-Clapton blues, modern jazz, hard rock and futuristic sounds. Progressive Art Rock—British style—similar in tone and delivery to early Yes and Jethro Tull. According to Allan it was an attempt to recreate Cream. On their LP (*Tempest*/Warner Bros. '73), Allan employs a wide variety of approaches from aggressive blues/rock soloing and riffing ("Foyers of Fun," "Brothers," "Up and On," the latter two bordering on vintage metal) to subtle Beck/Clapton-tinged wah-wah colorations ("Dark House") and even a modal jazz violin solo ("Upon Tomorrow"). "Strange Her," a straightforward blues/rock shuffle demonstrates some telling aspects of Allan's early fusion guitar style. The thematic ensemble riff is played in unison with a vocal scat (a la

Cream's "Rollin' and Tumblin'") and sets up structural sections—verses as well as the choruses of the guitar solo—as a unifying element derived directly from standard blues composition. The guitar solo occurs over two choruses of blues in E (a situation not encountered or encouraged by Allan since). In this solo are contained the following significant points: 1) The use of classic modal playing: a D major melody against an E7 chord background (an expedient way to emphasize 9th, 11th and 13th chord sounds); 2) An early sample of Allan's familiar double-timed line forms (note the slippery legato phrasing throughout and the substitution concepts at work: essentially diatonic passages of scale sequences and arpeggios. In the first double time phrase Allan builds and releases tension by movement through F—whole tones— ("outside") → Em7 ("inside") → Eb major "outside" → an ambiguous chromatic series resolving to Em/A7 (Dorian sound). The entire solo is flavored with wide string bends a la Hendrix or Page which comment on the influence of British blues on Holdsworth at that time. Accordingly, his guitar tone was the result of a Gibson SG Custom into a Vox AC-30 or Marshall 50-watt.

Disenchanted with the direction of Tempest, feeling it should expand into even more adventurous areas, Allan embarked on the second phase of his career—one which was destined to reach a much larger audience of listeners, guitar enthusiasts and guitar heroes alike, and one which established his unique playing style as a touchstone for the 1980's high-energy rock guitar techniques. He became a session soloist.

Holdsworth performed in this capacity from 1974-1982 on a plethora of important albums in the jazz/rock vein, including *Bundles* (Soft Machine), *Believe It* and *Million Dollar Legs* (Tony Williams Lifetime), *Expresso* (Gong), *Enigmatic Ocean* (Jean Luc Ponty) and *Feels Good to Me* (Bill Bruford). On these seminal recordings, he formed the foundation on which his 80's style was built. The classic elements began to coalesce: passionate virtuosic legato flurries, daring note selections and wide interval melodies. His extraordinary phrasing and improvisational depth are well displayed in this essential Allan Holdsworth phrase from the watershed piece "Fred" (Tony Williams/*Believe It*—Columbia). See Example 1.

Ex. 1 - Fred (solo: bars 25-31)

Ex. 1 - Fred (solo: bars 25-31)

(a) wide intervals

(b)

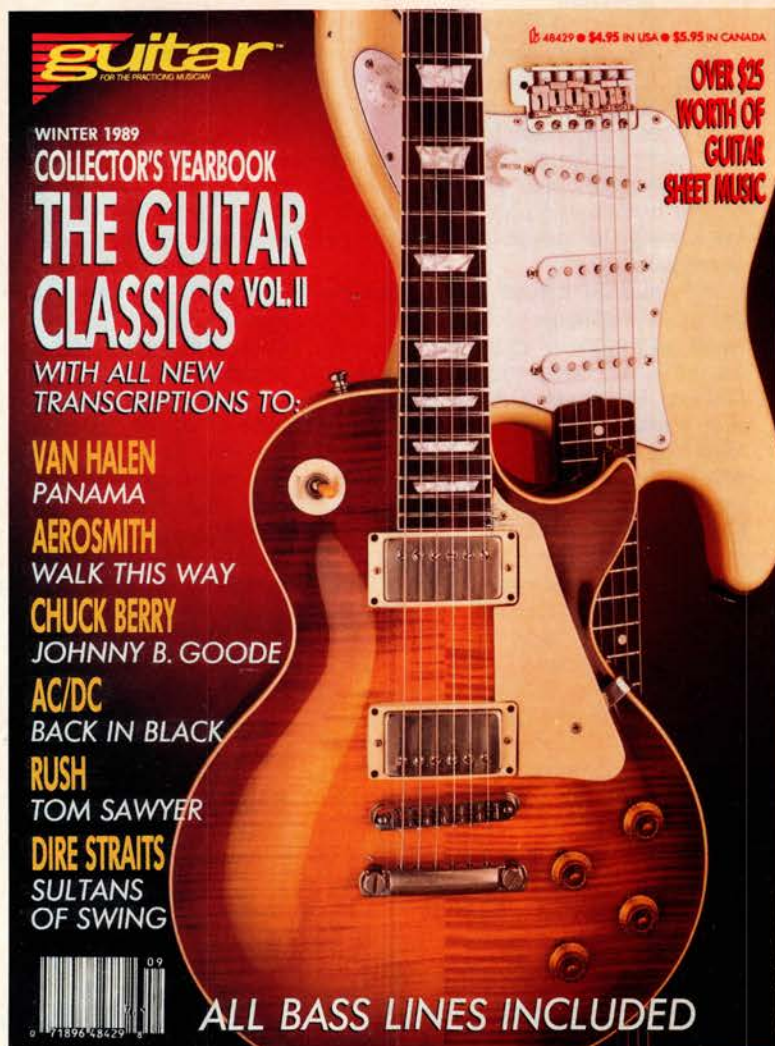
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THE EARLY YEARS

by Allan Holdsworth
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These lines mark pivotal points in his development, where he began to expand the conventional scales and intervallic concessions of most rock and fusion music to venture into uncharted territory. Allan's characteristic a) wide interval shapes (here in ostinato form: bars 25-27) incorporate 4ths and 5ths for a truly modern sound conveying impressions of space and harmonic elasticity. In bar 28, the wide interval stacks give way to b) a flowing linear episode

moving from an E to a G tonal center. This segment exploits an economy of picking in relation to notes articulated solely by the fret hand (the basis of Allan's legato approach). An early example of now ubiquitous sweep picking technique can be heard at c); and the sax-like scalar sequences d) beginning in bar 30 (C major), the contours of which are imitated thematically through F and Bb major, culminate in a furious glissando of chromatic tones e).

Though this vintage Holdsworth line may seem simplistic and almost rudimentary compared to the types of things heard in "Three Sheets to the Wind," "White Line" or "Road Games" (GUITAR, April '87), it serves as an indispensable example of the application of wide intervals and legato playing in his improvisations. As an introduction to this vocabulary, the following two samples are offered. See Example 2a & b.

Ex. 2 - Wide interval lines

(a) Perfect fourths

8va

(b)

8va

note string skipping

H P

(2a) shows a symmetrical stretch fingering shape for perfect 4ths—an ideal starting point to form an understanding

of wide interval playing. (2b) is a repeated "chops building" phrase (in Am) based directly on the interval shapes, and exploits some of the basic physical

and harmonic moves idiomatic to fourths. The examples should be played over the entire fretboard to develop fluency. See Example 3.

Ex. 3 - Legato phrasing

(a) C major scale

Ex. 3 - Legato phrasing

a) C major scale

b)

c)

(3a) is a garden variety diatonic scale form (in C) remaining exclusively in the 7th position. Note its asymmetrical string groups: two-to-a-string, three-to-a-string. (3b) is the first step in creating legato motion. The notes are reordered to produce three-to-a-string shapes with symmetry and move from the 8th to the 10th position with an increased range. (3c) is a combination of three-to-a-string and four-to-a-string groups arranged symmetrically (every two strings the fingerings repeat exactly). Sliding is add-

ed to the hammering-on and pulling-off of the last example. The range is extended even further, facilitating greater movement on the fretboard. These types of forms are now commonly found in the solos of Van Halen, Steve Vai, George Lynch and Joe Satriani.

By 1976, Allan began to favor personalized Fender Stratocasters (modified with humbuckers) played through cranked-up Marshall 50-watt amps. The warm, compressed, overdriven tone with virtually infinite sustain comple-

mented beautifully his innovative tremolo bar phrasings. Evoking images of vocal, sax, woodwind and violin inflections, he took the tremolo bar to its next evolutionary step—as a devise for subtle expression and nuance in contrast to bombastic pitch dives, warbling vibrato trills and screeching siren effects. This technique is epitomized by the guitarwork in the opening bars of his signature solo in “In the Dead of Night” (U.K./Polydor). See Example 4.

THE EARLY YEARS

Ex. 4 - In The Dead Of Night (solo : bars 1-7)

N.C.(Em11)

8va

(Cmaj7/E)

8va

(Em11)

H P

(Cmaj7/E)

sl.

by Eddie Jobson & John Wetton
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Note the gamut of tremolo bar shadings employed from a) glissando bends (with the bar depressed before the note is struck and then 'scooped' into pitch) to b) singing vibrato to c) slurring between fretted pitches. Mention must be made of the combination of legato technique with tremolo bar pitch changes—a Holdsworth trademark—which produces a particularly effective vocal sound; a technique commonly shared now with Alex Lifeson, Gary Moore, Yngwie J. Malmsteen and countless others in all forms of rock and fusion. Holdsworth began to chafe at the bit as only a virtuoso session soloist. By the time he recorded his second record with Bill Bruford (*One of a Kind*), he was more often than not relegated to the role of

the proverbial sax player who patiently counts the measures until he jumps in and blows his brains out. This landmark excerpt from the infamous "Hell's Bells" (*One of a Kind*) solo captures the classic Holdsworth style just prior to his new direction of the 80's. See Example 5.

In this solo, Allan distilled the elements which had defined his sound of the 70's: a) Melismatic linear flurries (note both scalar and arpeggiated outlines); b) "Juggling"—here the angular octave displaced phrases convey the impression of a sonic sleight-of-hand; c) Wide intervals (perfect 4th outlines) which grow organically from the melodic material itself; d) The "inside-outside" tension and resolution of dissonance; e) Florid chromaticism and f) Vocalessque

tremolo bar phrasing. The entire example is played over a simple E to D chord background with alternating bars of $\frac{5}{4}$ and $\frac{7}{4}$.

In the decade to follow, Holdsworth's direction changed significantly as he undertook a vigorous solo career that included composing, arranging and producing, as well as performing. He became recognized for his distinctive chord style in addition to his single note playing. He expanded his timbral boundaries by the use of exotic quasi-orchestral symphonic textures produced by elaborate signal processing and guitar, and experimentation with the Synthaxe controller. A pioneer now and a pioneer then, his work remains influential.

ALLAN HOLDSWORTH

Ex. 5 - Hells Bells (bars 12-18)

[illegible]

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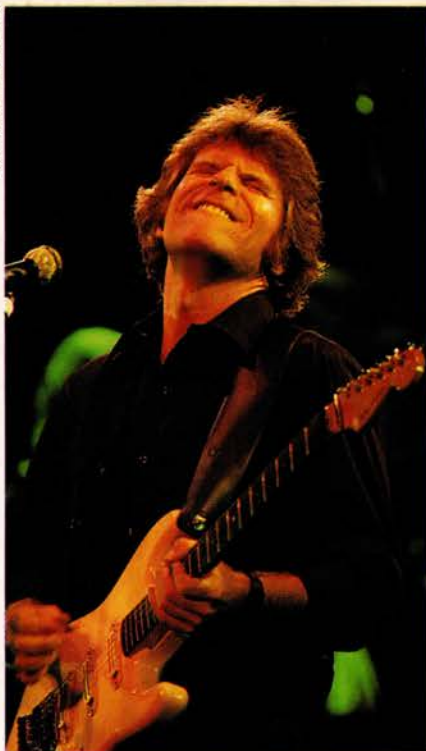
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Continued from Page 16

(tuned down a whole step to D) and Les Pauls with Bigsby vibrato bars, drew heavy inspiration from rockabilly players like Scotty Moore and James Burton, as well as other early rock 'n' rollers like Duane Eddy, Steve Cropper, and the Ventures. For the tremolo and vibrato effects that helped make up the guitarist's sound signature, Fogerty exclusively used Kustom amps. The album *Bayou Country* is a superb primer on John's lead playing, especially for his Buddy Holly-like rhythm solo on "Proud Mary" and contrasting fuzztoned lead in "Keep on Chooglin'." Even better is "Bad Moon Rising," which the Fogerty brothers lace with tight strumming and fingerpicked rhythm parts. For the solo, John adds a stunning chord break that stands out for its polished rhythm technique and a clean melodic sensibility that wasn't heard too often from rock guitarists in the late 60s. From *Green River*, Fogerty's solo in "Cross-Tie Walker" is pure, unembellished rockabilly, while in "Sinister Purpose," he turns around and lays out a hard rock lead filtered with heady distortion and feedback tones. Not to be forgotten is brother Tom's heartbeat-steady rhythm playing on these and other classic CCR tracks, providing the harmonic pulse for John's pristine electric solos and fingerpicking rhythm highlights.

Beth Gwinn / Retna Ltd.



Fogerty drew heavy inspiration from rockabilly players Scotty Moore and James Burton as well as Duane Eddy, Steve Cropper, and the Ventures.

After Creedence broke up in 1972, John Fogerty released a solo album under the name *Blue Ridge Rangers* and another one in 1975 simply called *John Fogerty*; neither were big sellers nor very popular with his public. While many consigned his name to the relic rack, much of Fogerty's lack of productivity had to do with a number of legal entanglements concerning the loss of money CCR had made in their glory days, which effectively stymied his career. But after a ten-year hiatus, Fogerty returned to the spotlight with a vengeance in 1985, with the acclaimed album *Centerfield*, a disc that showed his voice, songwriting and especially his guitar playing were in as good a shape as ever.

This time around, the guitarist bid adieu to his old Ricks and began using custom Tele and Strat solidbodies, built to his specifications by master luthier, Phil Kubicki. For amplification, he chose Mesa Boogies, Marshalls, and the multi-faceted Seymour Duncan Convertible amps. Powered by these tools of the trade, Fogerty produced such notable tracks as "The Old Man Down the Road," a vintage sampling of CCR's "swamp rock" groove, complete with John's menacing six-string rhythm riffs and lead licks. He lent his early rock 'n'

Continued on Page 126

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JOHN FOGERTY

roll vocabulary of timeless guitar hooks to such ebullient pop numbers as "Rock and Roll Girls," "Searchlight" and the title hit "Centerfield." Neither was he rusty when it came to metal; ripping into "Mr. Greed" with a heavily distorted tone. By far the most famous—or infamous—track on the album had to be "Zanz Can't Dance," the closing tale about a legendary dancing pig, who was also in the habit of stealing people blind. Brought to court by his former mentor, Fantasy prexy Saul Zaentz, who sued him for slander, Fogerty wound up changing the title of the song in later editions of the album to "Vanz Can't Dance."

The follow-up, *Eye of the Zombie*, was an equally engaging record that revealed a little more of Fogerty's darker, even swamplier, guitar side. The title track rumbles from a heavy distorted groove, more of which instrumental texture can be heard on "Violence Is Golden." The album did not reach the same levels as *Centerfield* on the pop charts, but perhaps more important was the fact that the mid-to-late 80s period of Fogerty's career saw him finally breaking the promise that he had made to himself to never perform Creedence songs again, so as not to earn further royalties for the owner of copyrights that

were not his. It is truly of historical proportions that Fogerty was coerced into playing some Creedence classics by buddies George Harrison and Bob Dylan while jamming at an L.A. nightclub



and also at a benefit concert in Washington, D.C. for veterans of the Vietnam conflict, so many of whom made it through the rigors of those years helped along by Fogerty and the sounds of Creedence Clearwater Revival. If they could heal their wounds, Fogerty said in a moving intro to "Proud Mary," maybe it was time for him to do that, too.

And ironically, by uniting the severed ends of his illustrious career, John Fogerty proved conclusively that he isn't a relic from the 60s, but a viable and exiting performer for the 80s and beyond.

ROCK CLIMBING

Continued from Page 12

we just instinctively sat down before we went out and said, "Listen, I think we better play this one before this one, this before this; this one will go a little bit better here, then make a little speech before this one. I'll talk between this and this, and that should solve what happened last night." And it did. Pacing. That's what we learned from that night. How screwed up our pacing was. And unless you have someone come from the outside who has a good feel for it, you have to feel it for yourself.

When you only work a couple of days a month, it becomes very very hard, because you carry all those bad nights with you for a week or two. But again, a band is like a baseball team. You have no one to rely on but yourselves, and it's like 'You pick me up when I'm down, I'll pick you up when you're down.' I think if you ask the groups that have been around year-in and year-out how they manage to stay around, how they avoid self-destruction, they'll tell you it's because they believe in one another.

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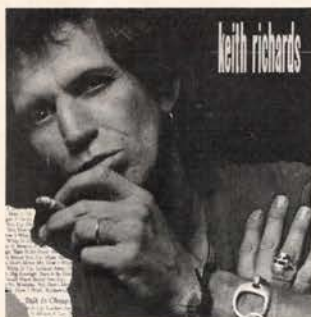
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THE VINYL SCORE


TALK IS CHEAP
 Keith Richards ■ Virgin

PERFORMANCE: Unkempt and unresolved; **HOT SPOTS:** "Rockawhile," "Make No Mistake" and "You Don't Move Me;" **BOTTOM LINE:** Rough set of battered riffs. Controversy has tried to surround Keith Richards' first totally solo effort away from the Rolling Stones—what does "You Don't Move Me" mean? Will this be the end of the band? Did Mick drive him to this escape? Well, *Talk Is Cheap*. What the album reveals in its rough, dirty mix is that Richards may be the master of tough, biting two-bar rock riffs, but he isn't much of a songwriter. Most of *Talk* is fierce fun, charged rhythms and aggressive jamming from an all-star collective, but the fun fizzles more times than not through aimlessness and benumbing repetition. The multi-leveled planing of Richards' spitting guitar break on "You Don't Move Me" makes up the most complete musical statement on *Talk*, but cuts like "How I Wish" and "Struggle" get battered beyond redemption. On musicianship alone, *Talk* is a snarling, cluttered success, powered by the rabid interplay of Richards' guitar banging, Steve Jordan's slap-happy drums and Charley Drayton's punchy bass. And a collective tension on the gospel-tinged "Rockawhile" and the Memphis soul ballad, "Make No Mistake," wins out over song underdevelopment. But no matter how long you wait, these churning, muck-stuck chunks of Richards' guitar won't turn into the record you want.


RADIO ONE
 The Jimi Hendrix Experience ■ Rykodisc

PERFORMANCE: Glorious and resilient; **HOT SPOTS:** "Drivin' South," "Killing Floor," "Wait Until Tomorrow," "Purple Haze" and more;

BOTTOM LINE: Early, unaffected Hendrix gems.

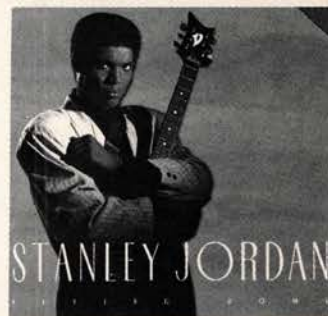
The little CD company that could, Rykodisc, has matched the stunning achievement of last year's *Live at Winterland* with *Radio One*, an hour-long set of live in-studio radio recordings from Jimi Hendrix. The seventeen never-before-released tracks are amazingly clean and noise free, though naturally trebly in their original monaural format. This fiery cross-section of the Experience's 1967 repertoire mixes crisp, spirited versions of classics like "Stone Free" and "Purple Haze" with wild, freeform blues romps and the occasional pop plaything like "Day Tripper" and the rough Memphis soul of "Wait Until Tomorrow." Mitch Mitchell and Noel Redding were connecting as one at these sessions, kicking butt on the frenetic version of "Killing Floor" and building mounds of rhythmic support for Hendrix' wailings on the hot country blues of "Drivin' South." Brief bits of laughter and chatter indicate the trio was at ease, and the power of the swaggering music on *Radio One* reveals a band really tuned into both the imposing import and pure pleasure of its music, unfettered by Hendrix' growing notoriety or the public's expectations. *Radio One* is one of the best additions to the Hendrix legacy yet.


THE DEACON
 Steve Hunter ■ I.R.S.

PERFORMANCE: Sprawling; **HOT SPOTS:** "The Idler" and "Road to Jakarta;" **BOTTOM LINE:** Forgotten hard-rock stringster goes to the movies.

Steve Hunter has a fairly impressive rock resume, having bent his strings for Lou Reed, Alice Cooper, Todd Rundgren, Peter Dinklage and others. But his debut solo instrumental album, *The Deacon*, showcases a different side of this Detroit guitarist. Plainly a product of the 70's, Hunter plays in a style that concentrates on smooth, bluesy leads that flow steadily through, build on, and wrap around his themes and panoramas. He uses acoustic guitars and synthesized sounds as a backdrop for his explorations and has produced an appealing set of mostly atmospheric sprawls for his playing. This gentler, introspective side of the man probably best known for his "Sweet Jane" era leads with Lou Reed makes for some creamy, dreamy excursions, a kind of Steve Hunter travelogue from Indonesia to Japan, into space, and a way out West in "Ghostriders" country. Hunt-

er opens aggressively on the snaking groove of "The Idler" and dives through the rock of "Black Cat Moan." That taken care of, the rest is mostly instrumental cinema, just right for the guitarist's moody improvisations and a pleasantly relaxed record away from the Motor City madness with which Hunter is often associated.


FLYING HOME
 Stanley Jordan ■ EMI

PERFORMANCE: Dancing; **HOT SPOTS:** "Brooklyn at Midnight," "The Time Is Now" and "Can't Sit Down;" **BOTTOM LINE:** Jordan settles in to play.

Because guitarist Stanley Jordan developed two-hand tapping into a personal style, he may have thought he had to prove the worthiness of his unique approach—his first two records were hurt by his concern for display. Now, on *Flying Home*, Jordan has put himself in a setting where he can play guitar rather than display technique, and his music thrives. Preston Glass has provided a series of rhythm machine grooves for Jordan's guitar to dance and sing through, and the pop and jazz-funk melodies are just the tonic for Jordan's graceful, fluttering style. The swaying backgrounds allow Jordan plenty of room to roam, and he happily takes the opportunity to unravel long, showering solos that mix his ever-flowing ideas with a new emotional depth. On harder funk tunes, "Can't Sit Down" and "Brooklyn at Midnight," Jordan takes unexpected melodic turns and salts his speed with a harder-edged tone, pointed sustains and emphatic bombs. He even gets down and blasts his guitar on "The Time Is Now" and a reverential cover of "Stairway to Heaven." *Flying Home* is a tuneful, perky fusion session on which we finally really hear Stanley Jordan play.

PATTERN DISRUPTIVE
 The Dickey Betts Band ■ Epic

PERFORMANCE: Smokin'; **HOT SPOTS:** "Rock Bottom," "Duane's Tune," "C'est La Vie" and "The Blues Ain't Nothin';" **BOTTOM LINE:** Salty Southern shaking.

The South will surely rise again if recent albums by Gregg Allman and Dickey Betts are any indication. Guitarist Betts has resurfaced with *Pattern Disruptive*, a smoking album of rich, bluesy rock and country blues that was polished during the years of touring through

a haze of beer halls. Since the Allman Brothers glory days, Betts' career has been marginally successful, with albums cherished by the loyal few and too many nights on the road. But all that work and aggravation has honed his current band into a kick-ass faction, as the opening "Rock Bottom" shows.



This is all-pistons pumping Southern boogie, with Betts' soaring, jubilant wailing teamed to run with second guitarist Warren Haynes, while Johnny Neel's organ and harmonica color the rhythm section's ripping ride. Allman Brothers references and allusions pop up throughout in dual lead dropdowns on the shaking "The Blues Ain't Nothin'" or the pairing of Haynes' slide with Betts' biting touch on the spilling melody of "Duane's Tune," a building instrumental that's a guitarist's dream. *Pattern Disruptive* is just that, a juicy slice of Southern rock that choogles the pattern and oughta disrupt your life if the South gets a rise out of you.



MASTER CONTROL

Liege Lord ■ Restless/Metal Blade

PERFORMANCE: Crashing; **HOT SPOTS:** "Feel the Blade," "Broken Wasteland" and "Eye of the Storm;" **BOTTOM LINE:** A desolate view via dynamic metal.

The battle continues for Liege Lord on *Master Control*, a verbal battle leaving desolation and waste in its path and an aural assault leaving bloodied ears and banged heads in its wake. This East Coast crew favors rowdy, crashing, complicated metal with huge battering-ram riffs, changes and time jerks. At the head of the beat is new vocalist, Joseph Comeau, a burly shouter who makes the mistake of trying to cover Deep Purple's "Kill the King." No matter, despite the excessive wordiness of these barren tales, the real singers in this band are the guitars of Paul Nelson and Tony Truglio. Both are hyper metal battlers who launch themselves without

parachutes over each song's changes and flap their fingers like crazy to stay airborne. Thankfully, each player's choruses are labelled, because it's not always easy to separate the two, and not just on their molten harmony leads. Nelson is more the color man, with a cleaner, scooting style, while Truglio aggressively takes on melodies with a fiercer tone. The pair's inspired playing helps much of this rumbling make sense and makes you wonder if it wouldn't be better with fewer words and more guitar.



BULLET BOYS

Bullet Boys ■ Warner Brothers

PERFORMANCE: Loud and abrasive; **HOT SPOT:** "Hard as a Rock;" **BOTTOM LINE:** The cloning continues.

Producer Ted Templeman has continued his search for another Van Halen by looking under the same rock—his new discovery, the

Bullet Boys, couldn't sound more like the original if they tried. Yes, it's another band of L.A. bad boys playing raucous, cartoonish hard rock as direct and calculating as their bad attitude and singer Marq Torien's gag/scream. This is the kind of rock Mom *should* warn you about, blasting blues-based rip-offs that start out loud and brash, then yell themselves silly. The Bullet Boys is a clear case where chops, attitude and audacity have won out over originality and creativity. You may feel like punching out Torien after ten cuts of yelping, but at least guitarist Mike Sweda backs up his musical boasting with some power boom-boom solos and torque-testing riffing. On "Smooth Up in Ya," his solo, buried in the splashing noise of the mix, takes a jumbled, shotgun tack, firing off licks that are only sometimes on target. And elsewhere, the comical collection of Van Halen and Aerosmith steals is too extensive to detail.

VOLUME ONE

Mastermind ■ Impact

PERFORMANCE: Chaotic and complicated; **HOT SPOTS:** "On the Wings of Mercury" and "War Machine;" **BOTTOM LINE:** A majestic flashback with a modern twist.

Come with me, if you will, back in time, back to those forgotten days of the 70's, when classical pretensions and rock attitudes combined to produce the regally pompous, overly dramatic "progressive" rock of Emerson, Lake and Palmer and Yes. This time, though, put aside those cumbersome keyboard mountains and bring your MIDI guitar synthe-

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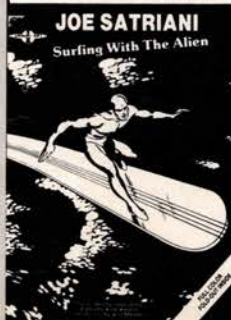
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sizer. That's the thrust of Mastermind, the brainchild of guitarist Bill Berends, and on this self-produced cassette of stormy music with futuristic war themes, Berends not only has recaptured the rippling intricacies of a forgotten genre, he has topped his forebears with his modernization of effects. One has to

have a taste for this heavy melodrama, but those who do will be amply rewarded by Berends evocative orchestrations and thorough exploitation of MIDI technology. His occasional singing tends to bog things down, as does an overabundance of fanfares and flourishes, but when Berends disconnects

from his synth for some blistering guitar leads on "On the Wings of Mercury" and the harder rocking "Eye of the Storm," he proves to be both a progressive champion and a promising player. (Cassette only: Mastermind, P.O. Box 1259, Browns Mills, NJ 08015.)

MIDLINE

WHEELS OF FIRE

Cream ■ RSO

Platinum is a rare and highly prized mineral, the discovery, mining and refining of which is the ultimate in metallurgy. So prized and valuable is platinum that its name signifies the pinnacle of success in the recording industry—one million copies sold. Today, plati-



num records have become a bit tarnished—one in three charting albums strikes a vein, and an album can't really be called a success if it doesn't. Back in the late 60s, gold was still music's standard, the ultimate, until the crushing power trio Cream exploded the rock scene with a forceful double album,

Wheels of Fire, that was the first LP to strike the platinum motherlode.

Wheels Of Fire was the third Cream album and acutely captured the Jekyll and Hyde personality of the band. Their first disc was recorded in the studio and mixes bassist Jack Bruce's extravagant pop melodies with drummer Ginger Baker's psychedelic musings and straight blues features for Eric Clapton. The stunning originality of "White Room," with its posing flourishes and Clapton's frothing guitar finish meshes artfully with the festering blues crawl of "Sitting on Top of the World" and the swaggering whirl of guitars that curls around Bruce's biting "Politician." Somehow Baker's odd moments on "Pressed Rat and Warthog" or "Those Were the Days," bizarre as visions, tempered the band's tensions and caught that generation's warped fancy. And seldom has "Born Under a Bad Sign" been so funkily sauntered as in Clapton's fuzztuned version.

The second disc, in stark contrast, was recorded live, and all subtlety was tossed aside in capturing the euphoric din of a high-decibel Cream show. Side four may be the least-played side in rock history, with Ginger Baker's sixteen-minute "Toad" solo the butt of rock jokes ever since. But side three's cranking "Crossroads" and the extended, roiling "Spoonful" rekindles Cream's hypnotic, imploding intensity. This long, ruminating

jam, with Bruce's loping bass and Clapton's stream-of-consciousness guitar swept up in the crash of Baker's drumming, forcefully displays the band's cult of personalities and monster side. Twenty years on, this two-faced platinum discovery shines brightly still.



Jeffrey Mayer

LARRY CARLTON

Larry Carlton ■ Warner Brothers

Larry Carlton's vital guitar voice has been missing from the music scene for too long since he was bizarrely shot down in a senseless attack. As he struggles to recover and regain his marvelous abilities, it behooves us

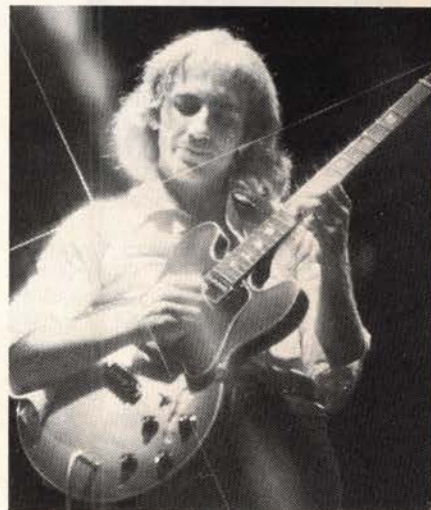


to go back through past albums and get reacquainted with his lithe, sweet tone and smooth, effortless technique. Most recently, Carlton had won legions of new admirers with a stunning acoustic set, *Alone/But Never*

Alone, but most think of Carlton in terms of his gliding electric style that has graced hundreds of West Coast sessions, most memorably with Steely Dan and the Crusaders. Ten years ago, Carlton started an association with Warner Brothers with an eponymously titled album that featured his then signature Gibson ES-335 and the assorted blues and fusion bag he carried with cheerful grace and emotive assurance.

Larry Carlton was produced and arranged by Carlton, a basic quartet playing sessions, gussied up with occasional strings and a couple of breathy Carlton vocals that only prove that he, like other blues/jazz guitarists (Robben Ford comes to mind) should stick to the pick. The bouncing theme music of "Room 335" harkens to Carlton's expertise at creating memorable tunes for shows like "Hill Street Blues," while his crisp, curling blues inflections remind one of his lead on Steely Dan's "Kid Charlemagne." "Nite Crawler" is quintessential Carlton, with its perking fusion groove and the guitarist's keen, sailing lead building brawnlily over the rhythm before Carlton eases himself down smoothly. There's the cooking "Point It Up," on which Carlton cuts some speeding rock lines, and the requisite Latin excursion on "Rio Samba."

But perhaps most characteristic of Carlton on this well-rounded album is "(It Was) Only Yesterday," a final ballad that Carlton infuses



Glen La Fernan

with a languid sadness that captures the real emotion in his playing that's so sorely missed. Here's hoping Carlton can come back soon.

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DIMINISHED SCALES

By Randy Coven

Last month we looked at the augmented scale, which is based on major thirds. Now let's look at the diminished scale, which is based on minor thirds (a step and a half or three frets). The diminished scale has nine notes and it is also known as a symmetric scale, which consists of a half step followed by a whole step or vice versa. See Ex. 1. The diminished scale is similar to the whole tone scale, which also sounds like it has no discernible key center. Melodies and chords built on diminished scales are very different-sounding from melodies built on the diatonic harmony of the major scale we are used to hearing. Melodies and solos built on a diminished scale have a powerful and disorienting effect on the key center. See Ex. 2A and 2B. 2A is a diminished run using the 1, 3, 5, and 7 of the symmetrical diminished scale. Example 2B is a Randy Rhoads-type lick using a diminished run within an A harmonic minor scale.



Ex. 1 G Symmetrical Diminished Scale
(half step - whole step)

G Symmetrical Diminished Scale
(whole step - half step)

Ex. 2A Diminished Run

Ex. 2B Diminished Run Within A Harmonic Minor Scale

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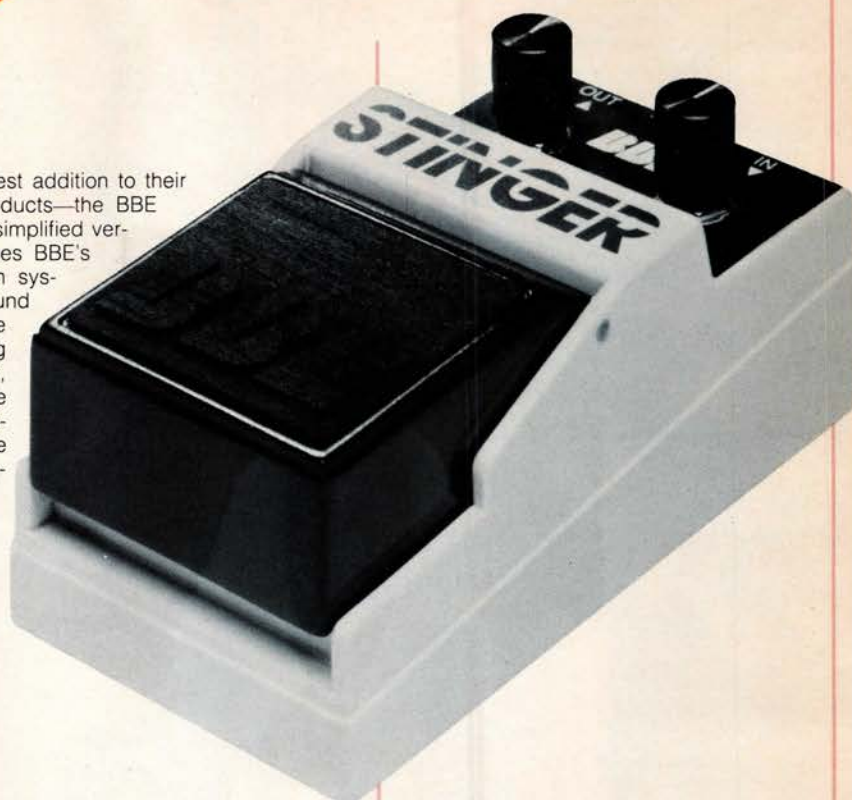
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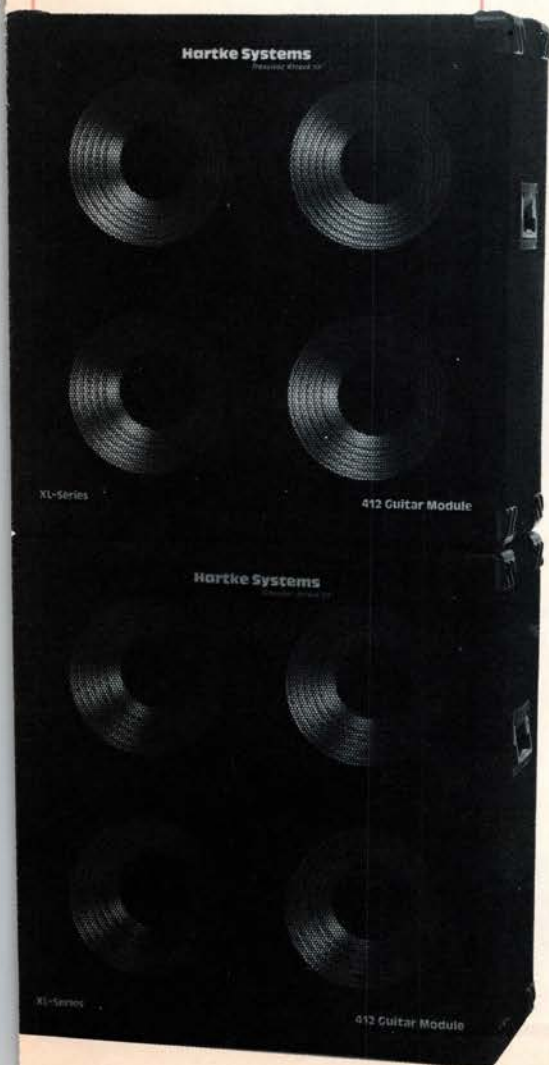
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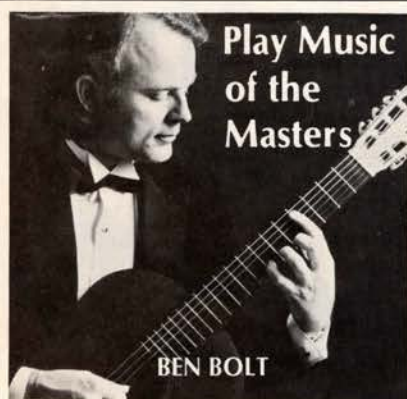
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ADVERTISER INDEX

Acoustic Bass Amps	24	GUITAR Classics	118	Randall Electronics	7
American Educational Music Publications	18,19	Guitar Summer Workshop	41	Recording Workshop	140
Atlanta Institute of Music	35	GUITAR Trax	133	Rexer Wireless Systems	126
Axsak	99	The Guitar Works	129	Rock Express	16
B.C. Rich	79	Hal Leonard Publishing	114	Rock Performance Music	70,71
Barrington Guitar Werks	64,65	Hohner Inc.	123	Rosemary Records	138
Camp Rock	36	Ibanez	28	Sabine Metronome	62
Carvin Corporation	59, 125	J. D'Addario	72	Sam Ash Music Corporation	60
Columbia House	10,11	Kaman Musical Strings	68	Samson Technologies Corporation	C4
Crate	53	Kitty Hawk Amplifiers	124	Scholz Research & Development	57
Dean Markley	90	Kramer Music Products	C3	Select Pickups	41
Digitech	25	LP Music Group	124	Seymour Duncan	23,35
DOD Electronics	27	LT Sound	36	Shrapnel Records	C2
EMG Pickups	12	Le Pik	35	Signature Guitars	89
Ernie Ball	135	Mailbox Music	60,139	Silver Eagle	87
Fender Musical Instruments	61,69	McPherson Picks	82	Sound Connection	81
Five-Star Music	36	Mechanics of Metal	35	Tascam	131
Fostex Corporation	88	Midco	126	Thomas Cooper Ent.	99
G&L Music Sales	1	Musician's Friend	115	Thoroughbred Music	36
GHS Strings	56	Musician's Institute	63	Ultrasonic	5
GVM Publishing	138	Nady Systems, Inc.	86	Warmoth Guitars	35
Gibson Strings and Accessories	6	Ovation	17	Washburn	3
GUITAR Back Issues	127	Pastore Music	138	Westone Guitars	141
Guitar Center of Minneapolis	99	Paul Reed Smith Guitars	13	Workshop Records	85
		Polygram Records	4	Yamaha Music Corporation	83



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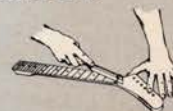
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WHO IS BLUES?

I am a higher-intermediate level guitarist, or at least was very close. I have experienced a setback, though. On August 6, 1988, I lost my ring finger down to the first joint in a lawnmower accident. Needless to say, I am still learning to cope and am still in the healing process. I have been playing (nothing would ever stop me) as much as possible with my three other fingers—first, middle & pinky. I feel I have adjusted quite well and am now at a point that I am happy, or at least

satisfied to a minimal extent, with my playing. You would find it quite amazing how your body compensates. My pinky is now stronger than I ever anticipated. I can use my "short" finger to an extent, however it is still very sensitive and I have to make a lot of adjustments due to my lack of reach. What I am interested in knowing, is if anyone has any words of advice or inspiration. Does anyone know where I could maybe get a tip of sorts, maybe similar to what Tony Iommi uses? I am interested in finding something to give me a little reach. I am confident that I will be able to keep progressing. I just need some advice, feedback, inspiration, anything anyone is willing to do or say!! Any help would be appreciated more than you could possibly imagine. (P.S. Readers, never, ever give up. Use what you have to your greatest potential and enjoy the gift of music to the utmost!)

Gary Neglia
Lime Ridge Road
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Poughquag, NY 12570
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(914) 226-4087

Help! Looking for a Dean guitar, preferably an '82. Not picky about the style, but must be in good condition. Contact me at:

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Thanx to everyone who sent me info on a custom cut guitar. Sorry I don't have time to send a personal note.

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WHO IS BLUES?

Anyone with information and/or recommendations about signal processors for guitar players. Anything will help! Please write soon!

Joe Armstrong of High Noon
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Aurora, IL 60504

Urgently needed! Strict and good guitar player to teach and work with fairly new player. Wants to know everything from classical to metal. Help!

Pamela Hawks
P.O. Box 2004
Lancaster, PA 17603

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WHO IS BLUES?

I have an Ensenada Mexican folk guitar (acoustic, obviously), with mother-of-pearl inlay. I understand they don't make these guitars anymore, and I was wondering if anyone knew the top dollar price it could bring. It's in perfect, mint condition—all rosewood with brand new strings. I'm not sure about the year, due to the fact it was my father's, who died last July ('87) at the age of 52. Joe Satriani: this is the one you're looking for.

Michele Contard
1 Wendy Lane
Burnt Hills, NY 12027

In a recent issue of the Callboard, a GIT student said he was having problems with tendonitis. I have some things that may be of



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help. I am a bassist who picks with three fingers on my right hand. About a year ago, while working in a restaurant, I slipped on a wet floor and suffered an injury to my arm. I lost a lot of strength and mobility in my right hand and had to switch to using a pick. Since at the time I was not experienced with complex picking on the bass (i.e. Chris Squire, Jason Newsted) I developed a case of tendonitis in my hand from too much stress and incorrect tech skills. To cure my problem I took an athletic approach. I talked with a violin instructor and an MD, as one might talk with a coach and a trainer. The instructor showed me how to attack the strings more smoothly, as if I was using a bow, and the doctor said that after I had finished with rehearsals, i.e., when I was watching TV or something like that, to squeeze a tennis ball

or a handball for about an hour every day till I could play with no discomfort and to use a little Ben-Gay when it acted up on me. Within three months I was playing "Limelight," "Run to the Hills," and "Orion" with no pain at all. I also used some DMSO. Your problems may have developed out of expanding skills that you have learned at GIT. I hope this can help you, but remember not to overextend yourself. This can only hurt you more than it can help you. Take your time and it will get better with time.

S.S. Thorren
Seattle, WA

I'm a twenty-year-old, self-taught guitarist, who has been playing for nine years, and it seems I have two slight problems. My first is that I'm capable of playing just about any-

thing I see on sheet music, or hear on tape. I'm trying to develop my own style, but it seems everything I play sounds like someone else. (It seems everyone has taken a style that I like). The guitar has become not boring, but just not as much fun as it used to be. I want to express myself on the instrument, but I don't know how without copying another style. My second problem is that I get nervous in front of strangers when I play. I'm pretty much a bedroom guitarist and I want to be in a band desperately. What advice can you give me to get out of the "bedroom arena" and play in front of people, and also to help me develop a style of my own.

Gene Snyder
Baltimore, MD

WHO IS BLUES?

I am a guitarist who can play blues, r'n'b, and 60's-influenced rock. I am a serious musician with a lot of original ideas. Have played for eight yrs. I am tired of having to play with ambitionless amateurs. I am willing to relocate anywhere, but only for bands that have drive and ambition. NO DRUGS!

Seth Lief
2894 Len Drive
Bellmore, N.Y. 11710

I would like to learn of any way I can work to become a roadie. Any help will be appreciated and letters answered.

Peter Robie
PO Box 304
Lincoln, NH 03251

Please help! I am a self-taught guitarist who has been playing for about six years. I can play other people's music by ear, but when it comes to playing my own stuff, it won't come out sounding right. I have all the music worked out in my head, but it won't come out of my fingers. What's wrong?! Any help would be sincerely appreciated.

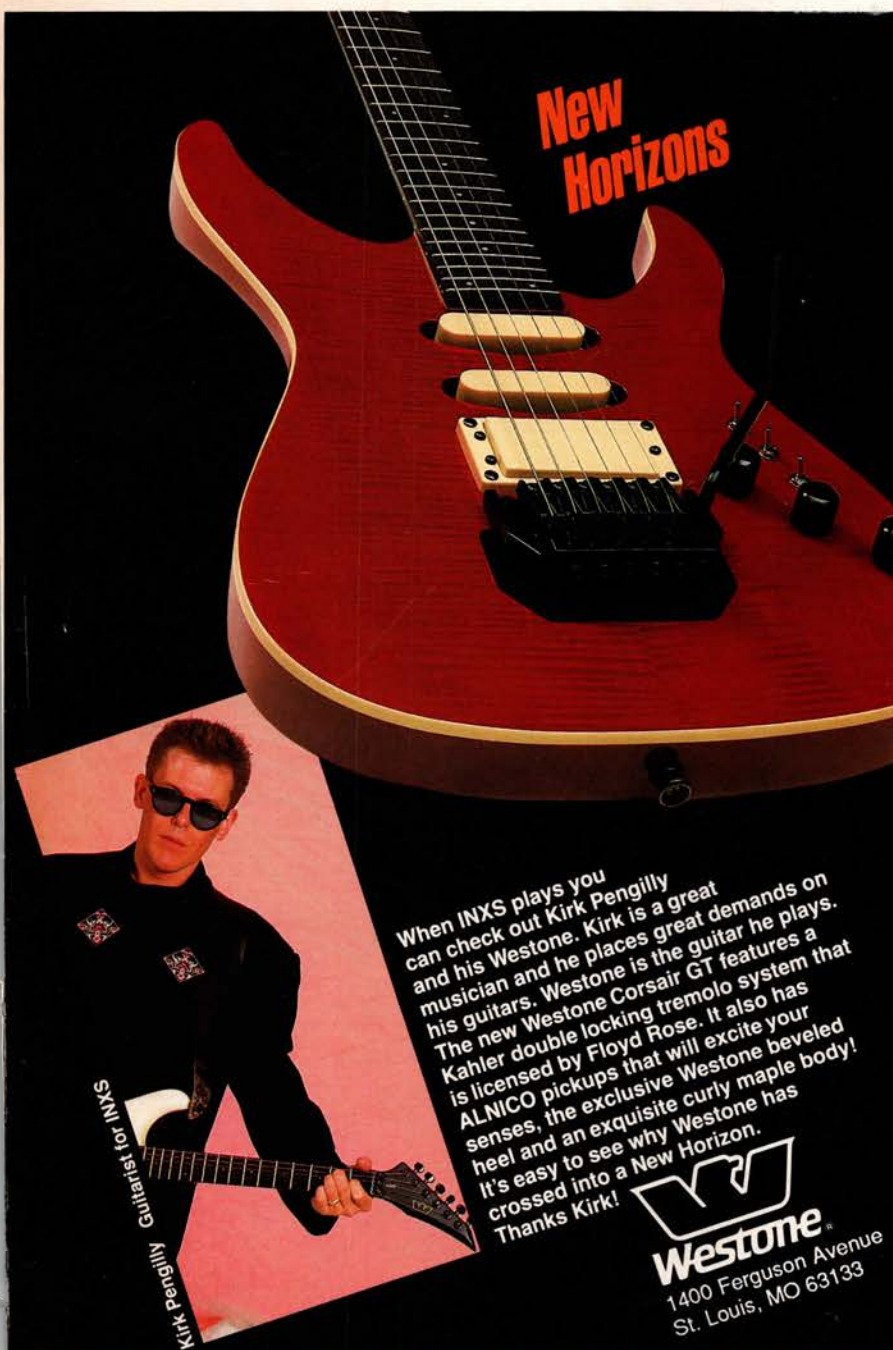
Robert Bishop Jr.
Rt. 4 Box 1108
3406 Alturas
Odessa, Texas 79764
(915) 381-2086

I remember the good 'ol days seeing Van Halen playing in backyards and at my high school dances at Arcadia High School. So I was happy to read about Avenger in the July issue of GUITAR. When is their next gig? Please list dates and places that they are playing. Thank you "Avengerized 4 Ever." Metal bands in the Inland Empire, let us know where and when you are playing. Write Call Board. Waiting in Alta Loma, CA.

Lori Jirschevske
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New Horizons

When INXS plays you can check out Kirk Pengilly and his Westone. Kirk is a great musician and he places great demands on his guitars. Westone Corsair GT features a Kahler double locking tremolo system that is licensed by Floyd Rose. It also has ALNICO pickups that will excite your senses, the exclusive curly maple body! It's easy to see why Westone has crossed into a New Horizon. Thanks Kirk!

Westone
1400 Ferguson Avenue
St. Louis, MO 63133

Kirk Pengilly
Guitarist for INXS

THE CHARTS

The following chart of best-selling instruments, amp, was put together through a selective sampling of 25 dealers from the top 40 major markets in the country

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ELECTRIC GUITARS

1. FENDER AMERICAN STANDARD STRAT
2. IBANEZ RG 550
3. CHARVEL MODEL 4
4. IBANEZ RG 560
5. FENDER STRAT PLUS
6. GIBSON LES PAUL
7. FENDER SQUIRE STRAT
8. B.C. RICH WARLOCK
9. CHARVEL MODEL 3
10. FENDER STRAT REISSUE
11. CHARVEL MODEL #2
12. KRAMER FOCUS 6000
13. IBANEZ RG 540
14. PEAVEY TRACER
15. KRAMER STRIKER 100

BASSES

1. FENDER PRECISION
2. IBANEZ SR800
3. GUILD PILOT
4. YAMAHA BB300
5. ERNIE BALL MUSIC MAN STINGRAY
6. B.C. RICH WARLOCK
7. IBANEZ RB707
8. PEAVEY DYNA BASS
9. PEAVEY FOUNDATION
10. EPIPHONE ROCK BASS
11. PEAVEY FURY
12. CHARVEL MODEL 2B
13. WASHBURN B2
14. FENDER POWER JAZZ SPECIAL
15. IBANEZ RBX800

AMPS

1. FENDER DELUXE 85
2. CRATE G40C
3. PEAVEY BANDIT 75
4. MESA BOOGIE MARK III
5. PEAVEY RAGE
6. FENDER "THE TWIN"
7. RANDALL RG80
8. FENDER 85
9. MARSHALL MICRO STACK
10. FENDER SIDEKICK 25
11. MARSHALL JCM 3005
12. PEAVEY BANDIT 112
13. GALLIEN KRUEGER 250ML
14. MARSHALL 2205 FULL STACK
15. CRATE G60

PEDAL EFFECTS

1. BOSS DD3
2. BOSS HM2
3. BOSS PS2
4. DOD FX56
5. DOD FX57
6. DOD FX65
7. DOD SUPRA DISTORTION
8. BOSS ME5
9. DIGITECH PDS 1002
10. IBANEZ LA METAL
11. DIGITECH PDS 2020
12. BOSS CE2
13. DOD FX90
14. BOSS OD2
15. PEAVEY DDL-3

ACOUSTIC GUITARS

1. OVATION CELEBRITY SERIES
2. YAMAHA FG SERIES
3. FENDER GEMINI SERIES
4. MARTIN D28
5. MARTIN SIGMA DM2
6. TAKAMINE EC341C
7. YAMAHA APX SERIES
8. ALVAREZ 5220
9. GUILD D25
10. WASHBURN D10

RACK EFFECTS

1. DIGITECH DSP 128
2. ART MULTIVERB
3. ADA MP1
4. ALESIS MIDIVERB II
5. ROLAND GP-8
6. SR&D SUSTAINER
7. ART PROVERB
8. ROCKTRON HUSH 2C
9. SR&D DISTORTION GENERATOR
10. YAMAHA GEP 50



The drive...that drives 'em crazy!

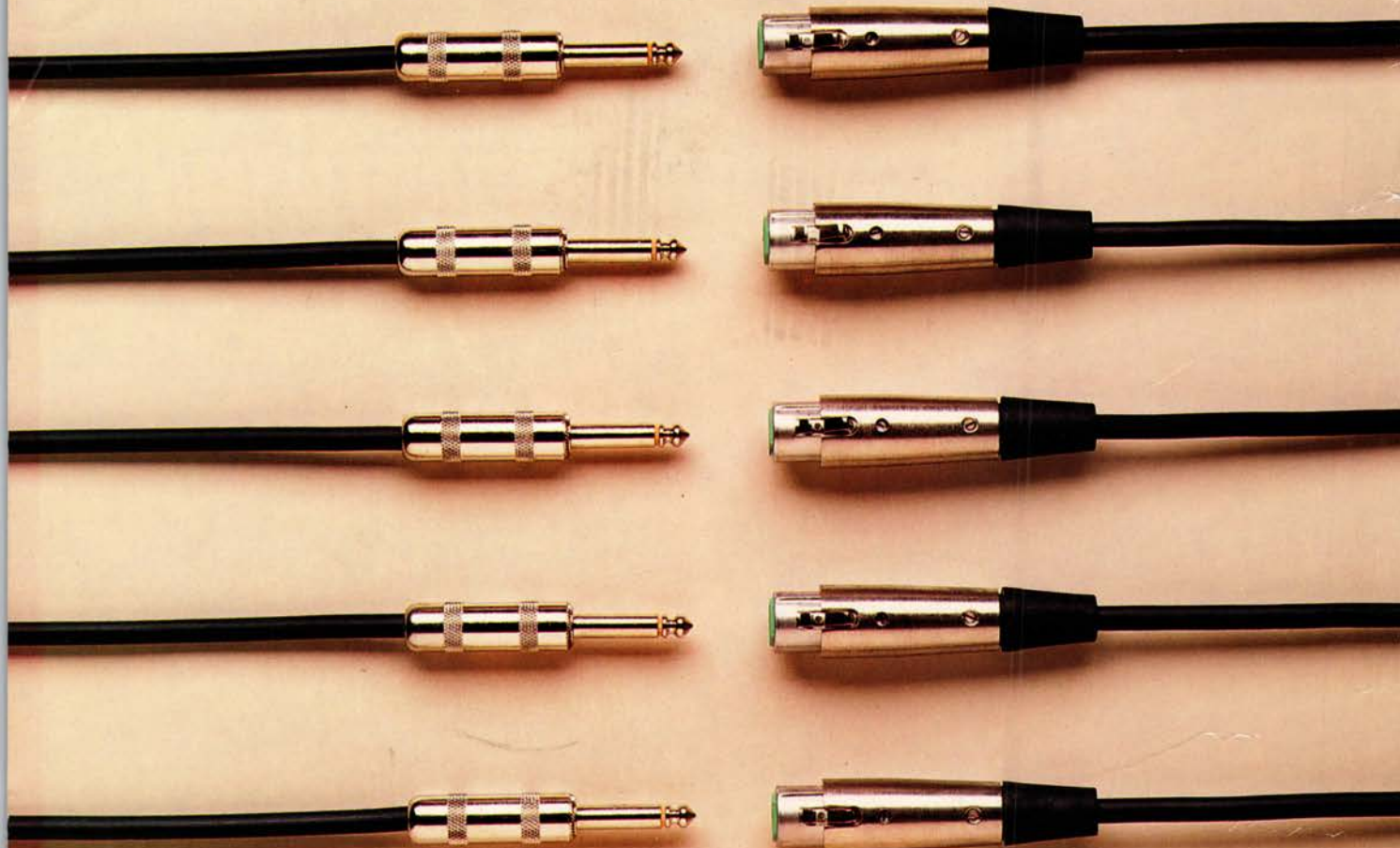
*Thank you
very much! ADA!*
Frank Hummel

MP-1 MIDI Tube Preamp
MC-1 MIDI Foot Controller
2-12C Slant/Straight Celestion Cabinets
B200S Bipolar Stereo Power Amp
T100S All Tube Power Amp

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